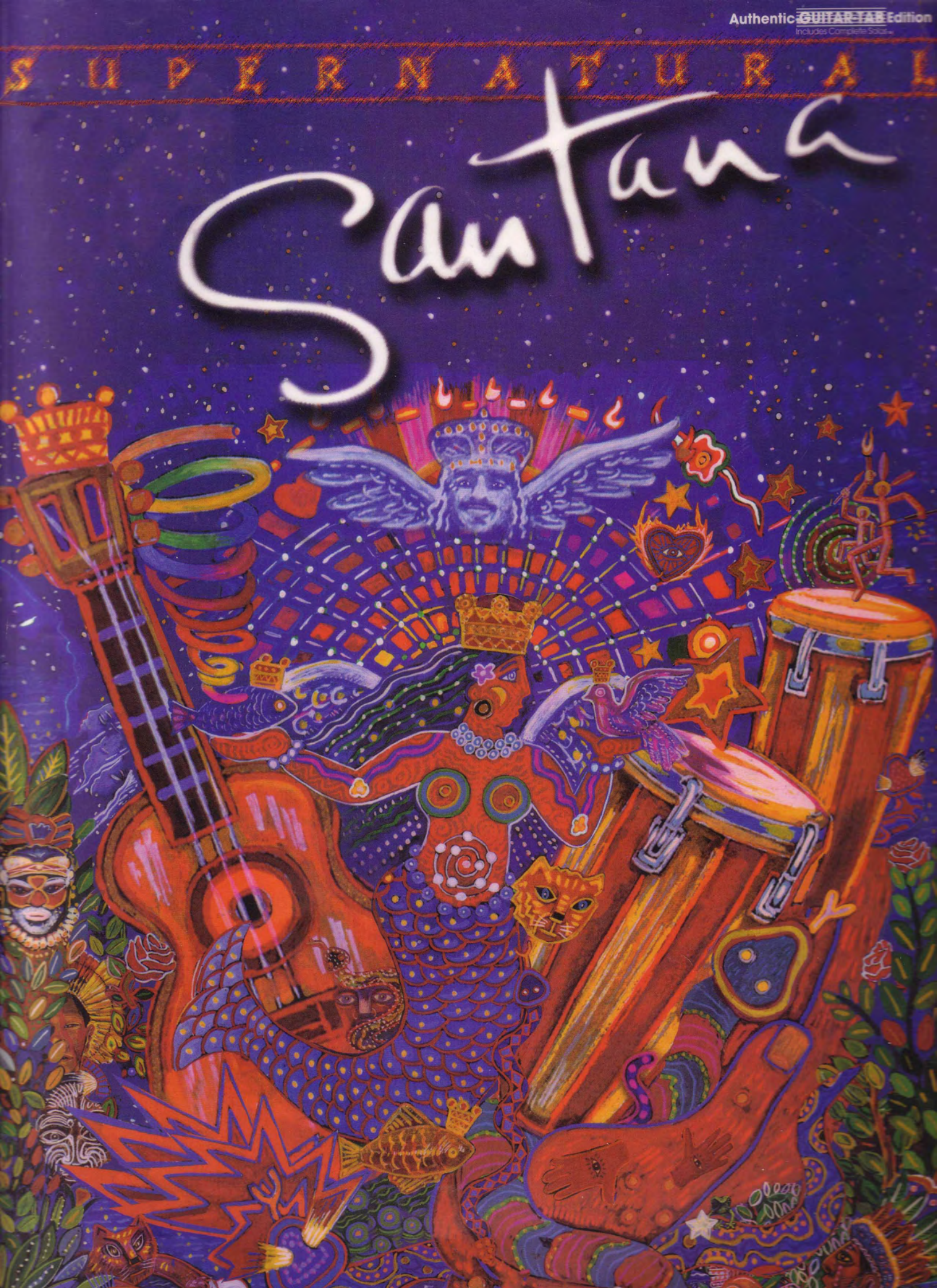
Authentic GUITAR TAB Edition
Includes Complete Solos

SUPERNATURAL

Santana



Transcribed by Hemme Luttjeboer

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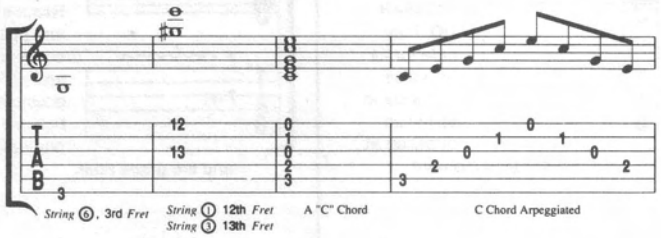
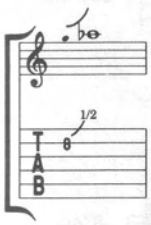
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

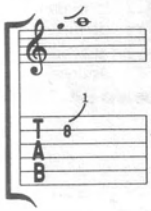
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



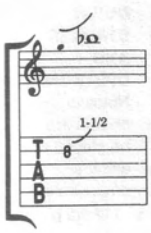
BENDING NOTES



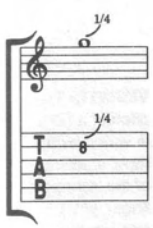
HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.

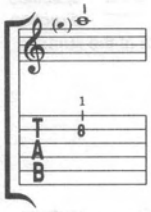


WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

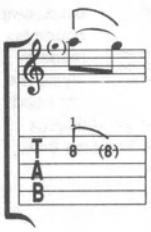


SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

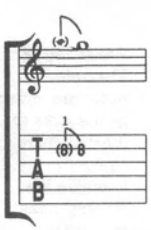
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



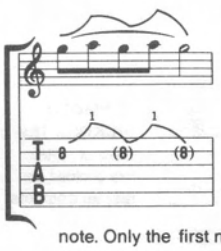
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



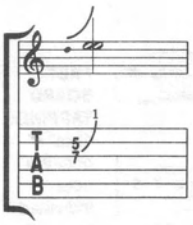
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



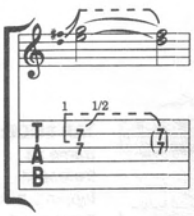
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



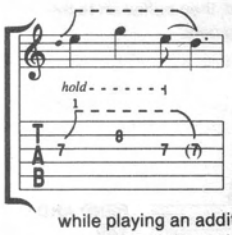
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



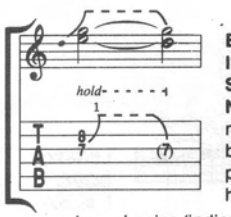
UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

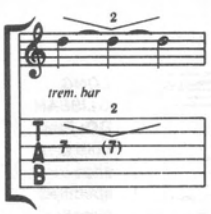


BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

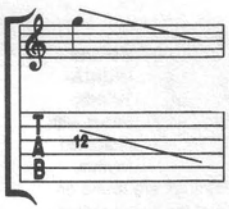


BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR

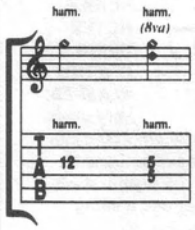


SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

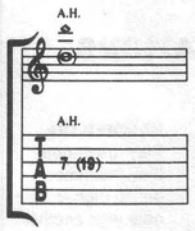


UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

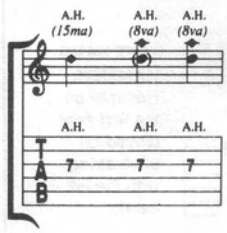
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

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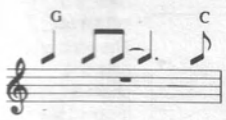
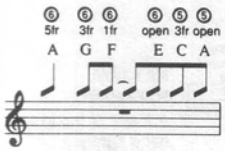
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES



STRUM INDICATIONS: Strum with indicated rhythm. The chord voicings are found on the first page of the transcription underneath the song title.



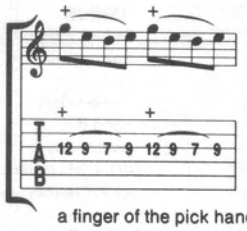
INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

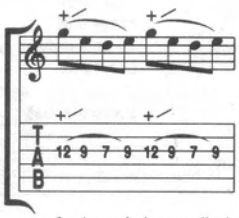
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

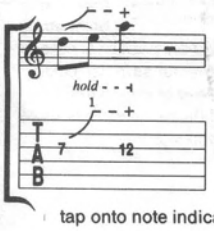
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



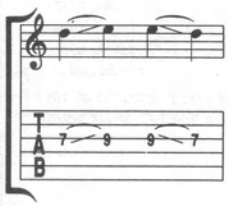
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



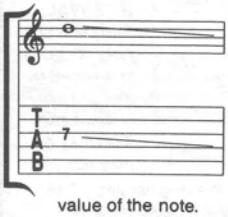
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



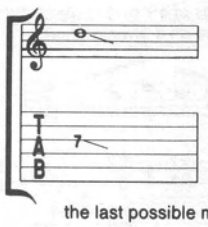
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



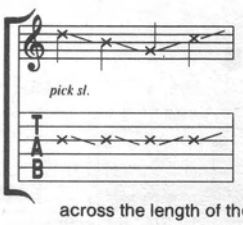
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



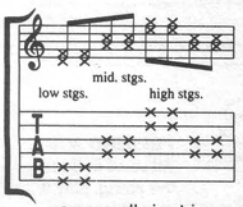
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

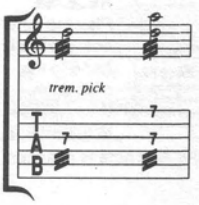


PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

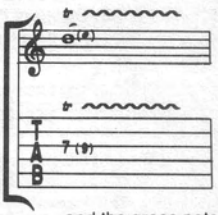


MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

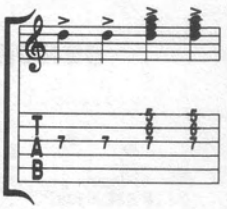
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



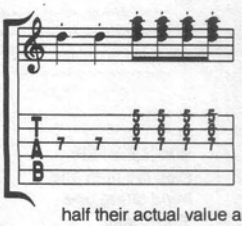
TREMOLO PICKING: The note or notes are picked as fast as possible.



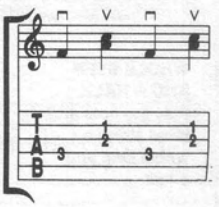
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

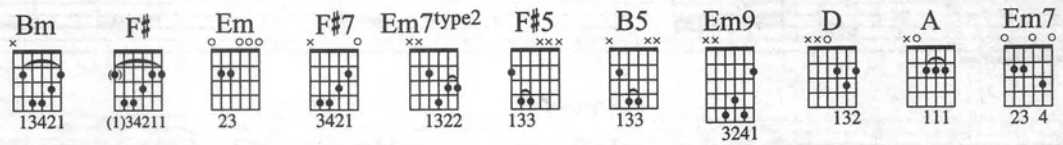


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

CORAZON ESPINADO

Words and Music by
FHER OLVERA



Moderately fast ♩ = 120

Intro:

Bm Em F♯ Bm Em

Va-mos!

Elec. Gtr. 1 *(w/dist.)*

Piano *(arr. for gtr.)*

Rhy. Fig. 1

mf *w/pick & fingers throughout*

w/Rhy. Fig. 1 *(Piano) 2 times, simile*

F♯ Bm Em F♯ Bm

mf

end Rhy. Fig. 1

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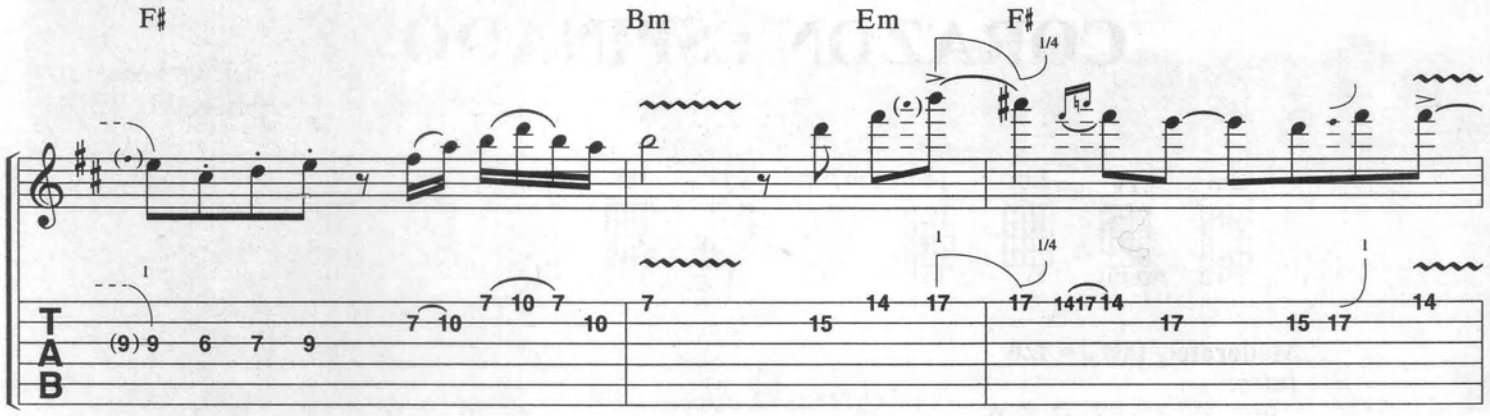
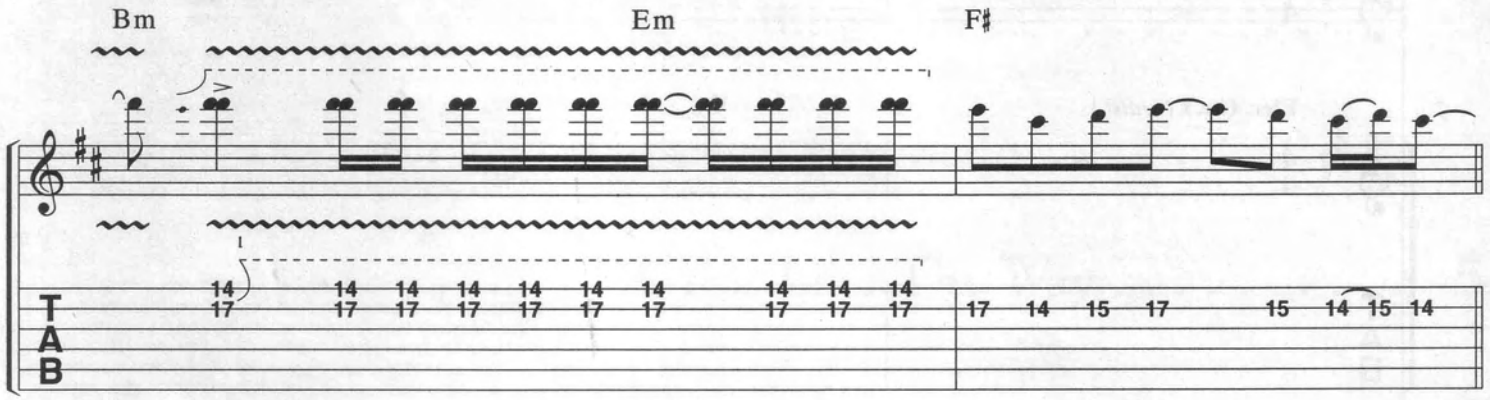
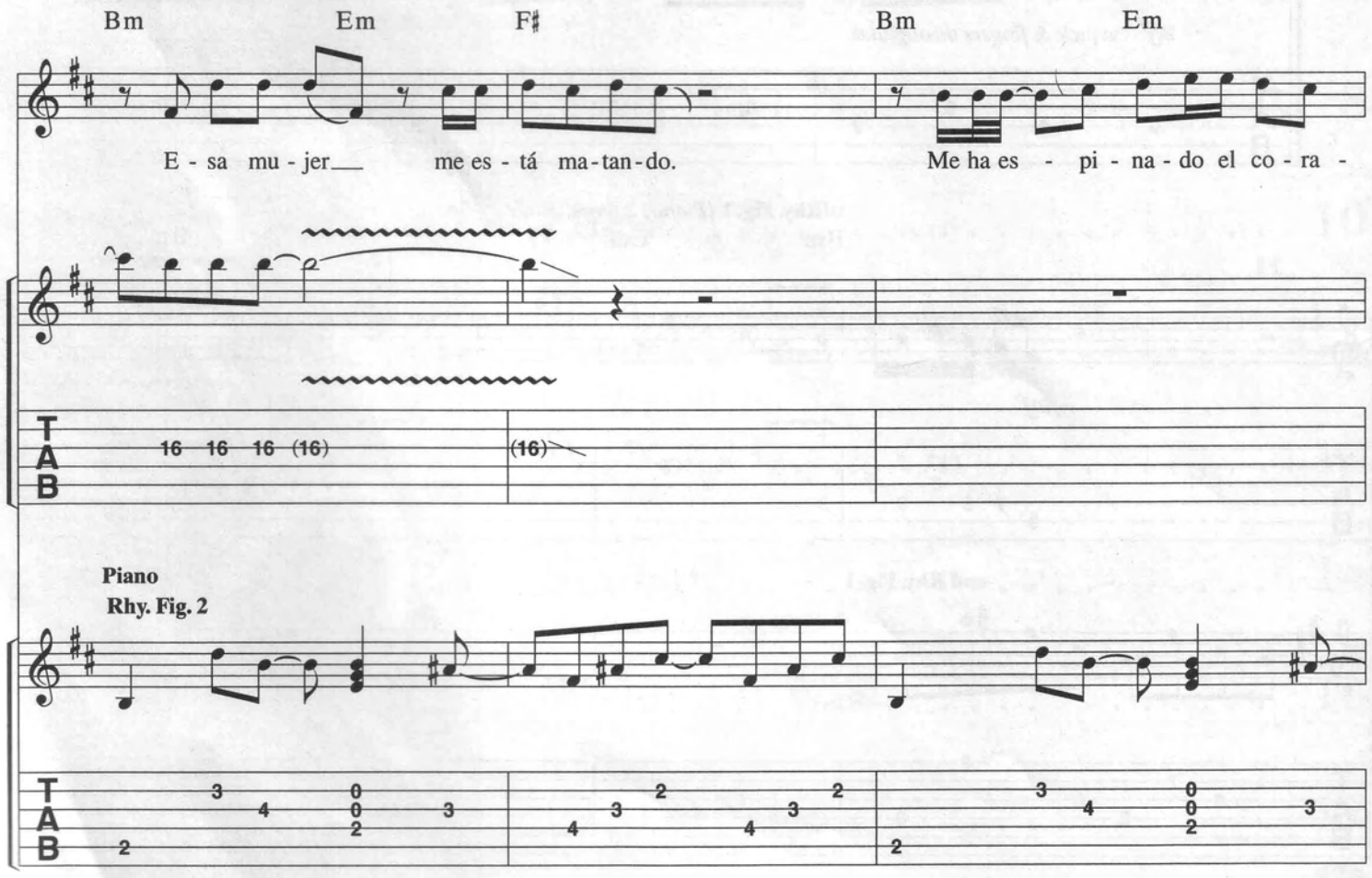

F♯
Bm
Em
F♯
1/4
T
A
B


Bm
Em
F♯
T
A
B

Verse 1:


Bm
Em
F♯
Bm
Em
E - sa mu - jer__ me es - tá ma-tan-do.
Me ha es - pi - na - do el co - ra -
T
A
B
Piano
Rhy. Fig. 2

w/Rhy. Fig. 2 *(Piano) 3 times, simile*

F♯7 Bm Em F♯

zón por mas que tra-to de ol - vi-dar - la. Mi

hold

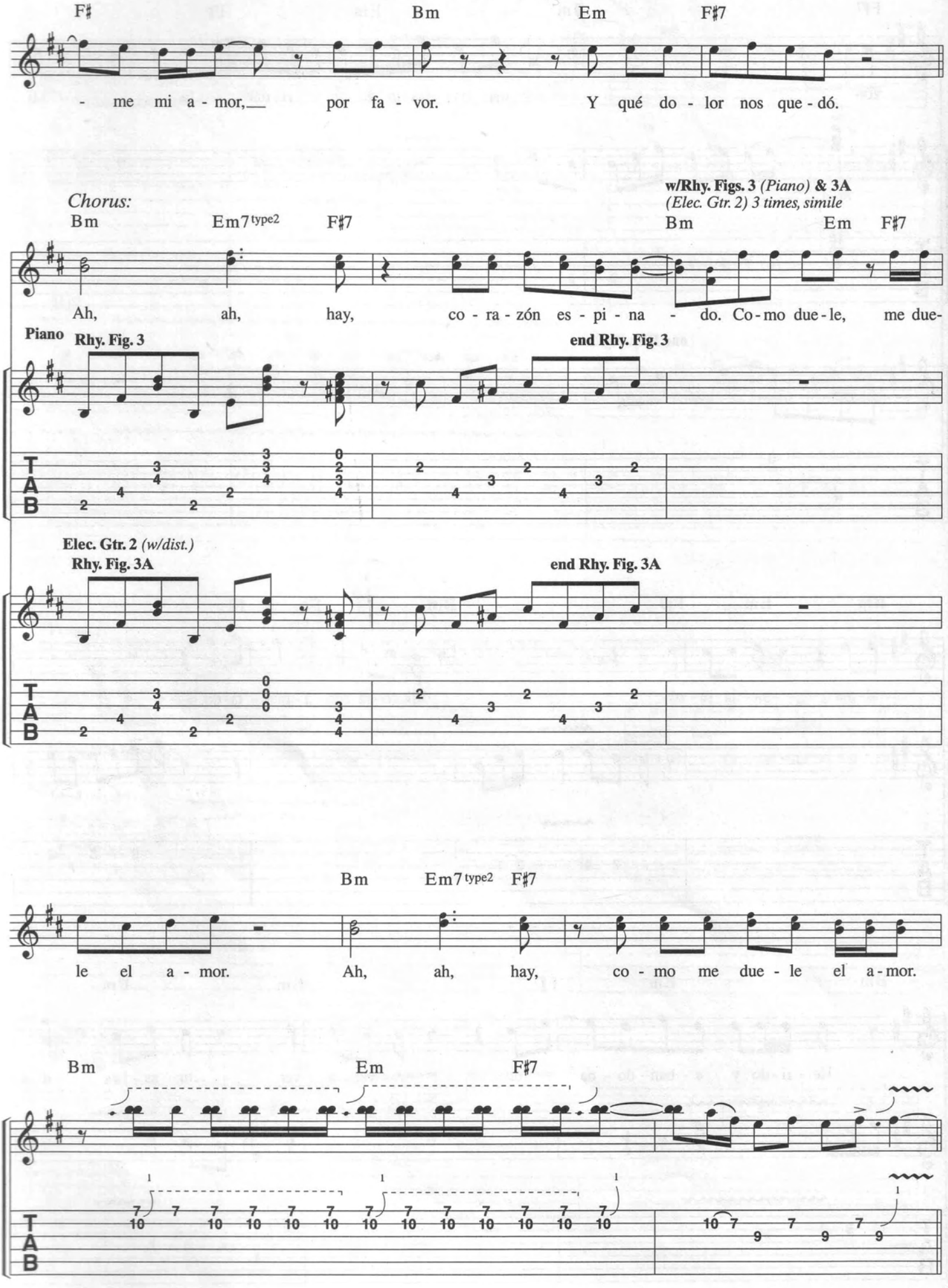
end Rhy. Fig. 2

Bm Em F♯7 Bm Em F♯

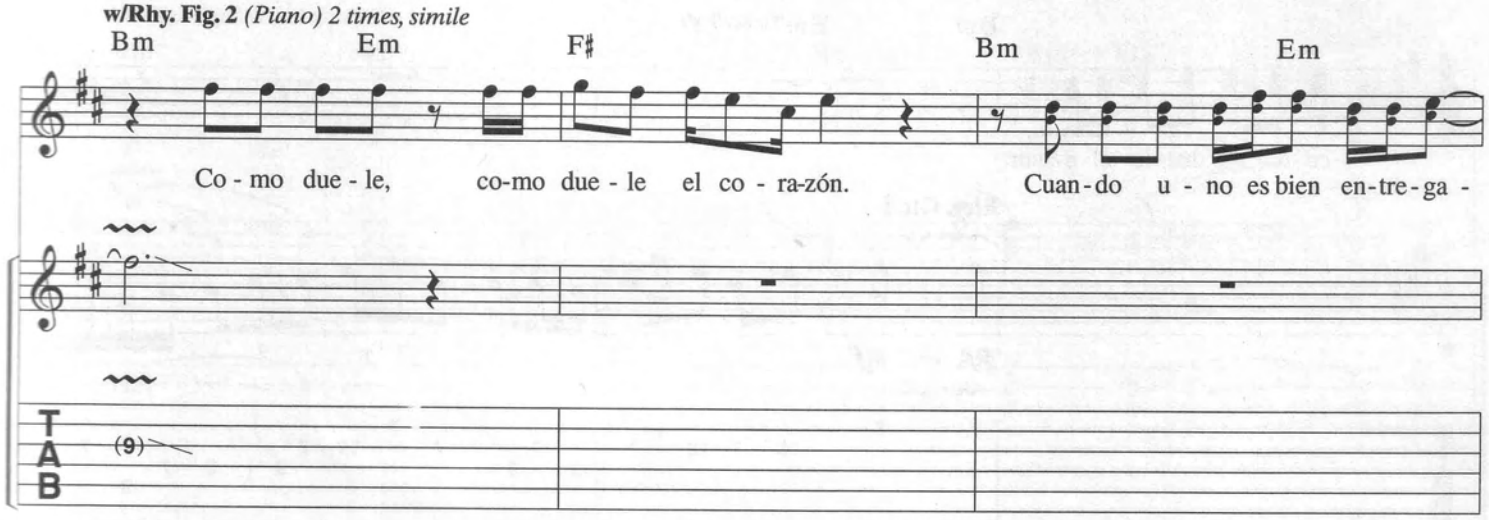
al-ma no da ra-zón. Mi co-ra-zón a-plas-ta-do.

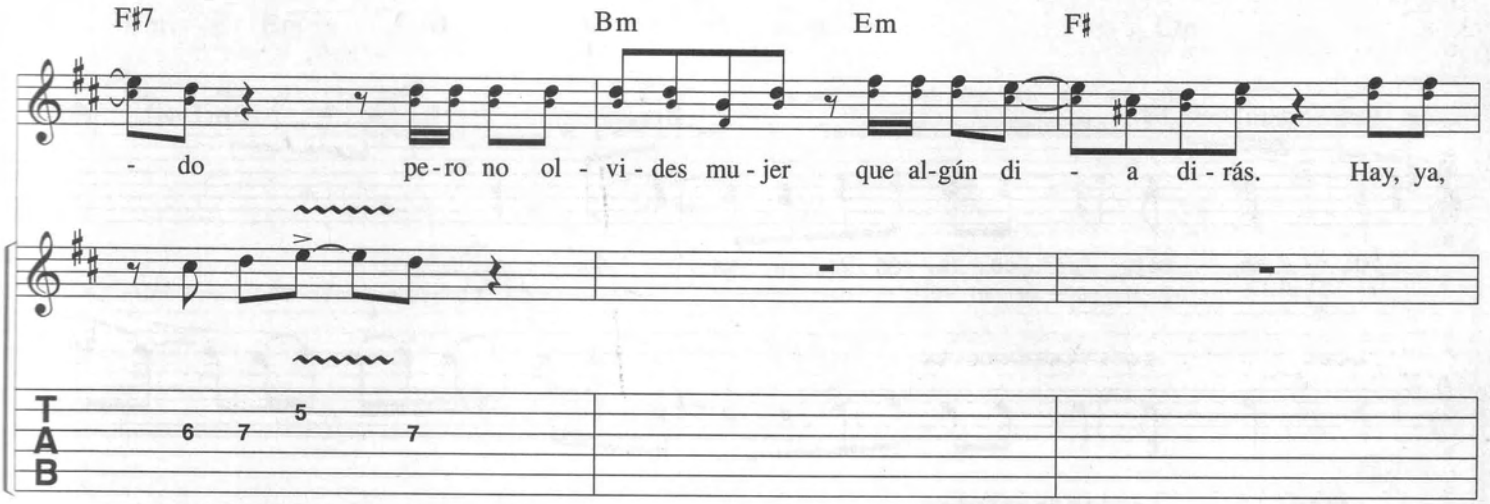
Bm Em F♯7 Bm Em

He - ri-do y a - ban-do - na - do. A ver a ver tu sa - bes di -

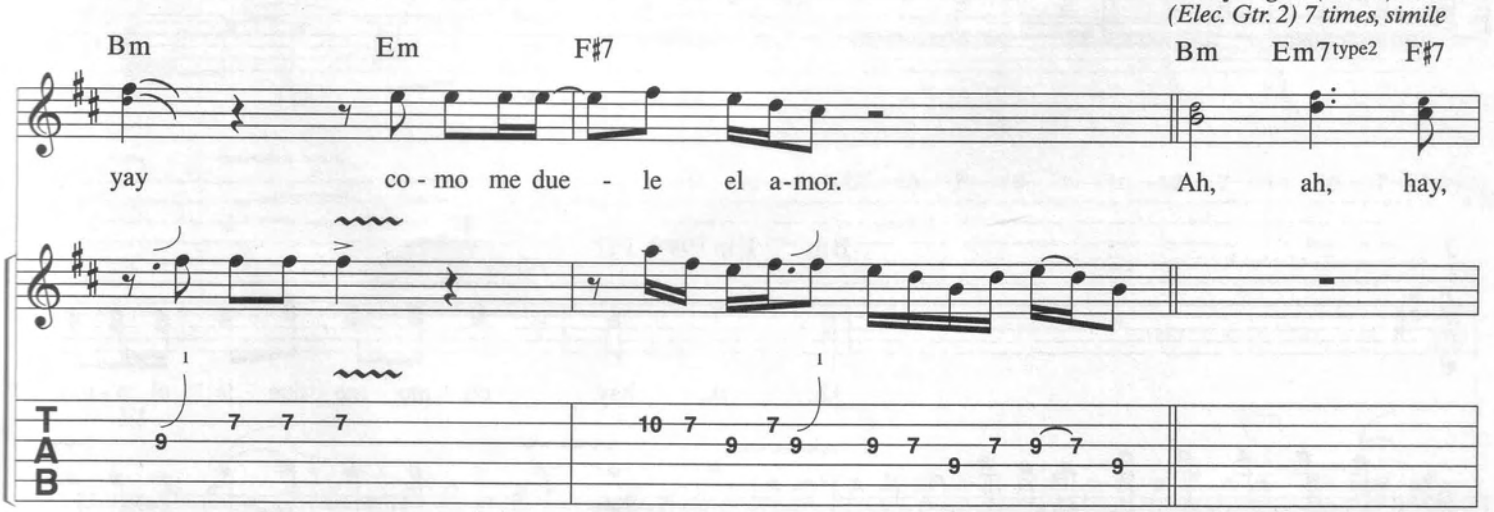

F♯ Bm Em F♯7
- me mi a - mor,__ por fa - vor. Y qué do - lor nos que - dó.
Chorus:
Bm Em7 type2 F♯7
w/Rhy. Figs. 3 (Piano) & 3A
(Elec. Gtr. 2) 3 times, simile
Bm Em F♯7
Ah, ah, hay, co - ra - zón es - pi - na - do. Co - mo due - le, me due-
Piano
Rhy. Fig. 3
end Rhy. Fig. 3
Elec. Gtr. 2 (w/dist.)
Rhy. Fig. 3A
end Rhy. Fig. 3A
Bm Em7 type2 F♯7
le el a - mor. Ah, ah, hay, co - mo me due - le el a - mor.
Bm Em F♯7

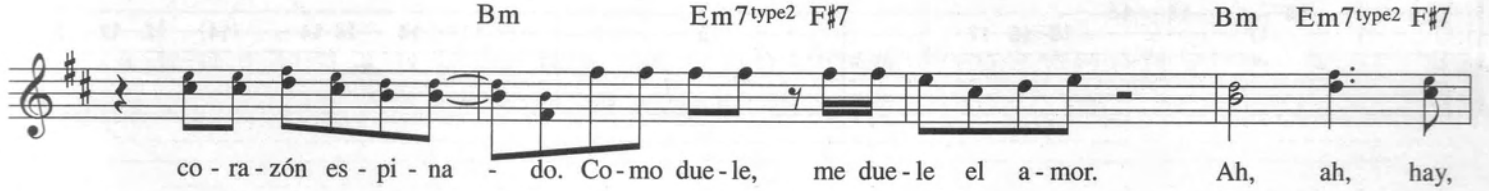
Verse 2:
w/Rhy. Fig. 2 *(Piano) 2 times, simile*

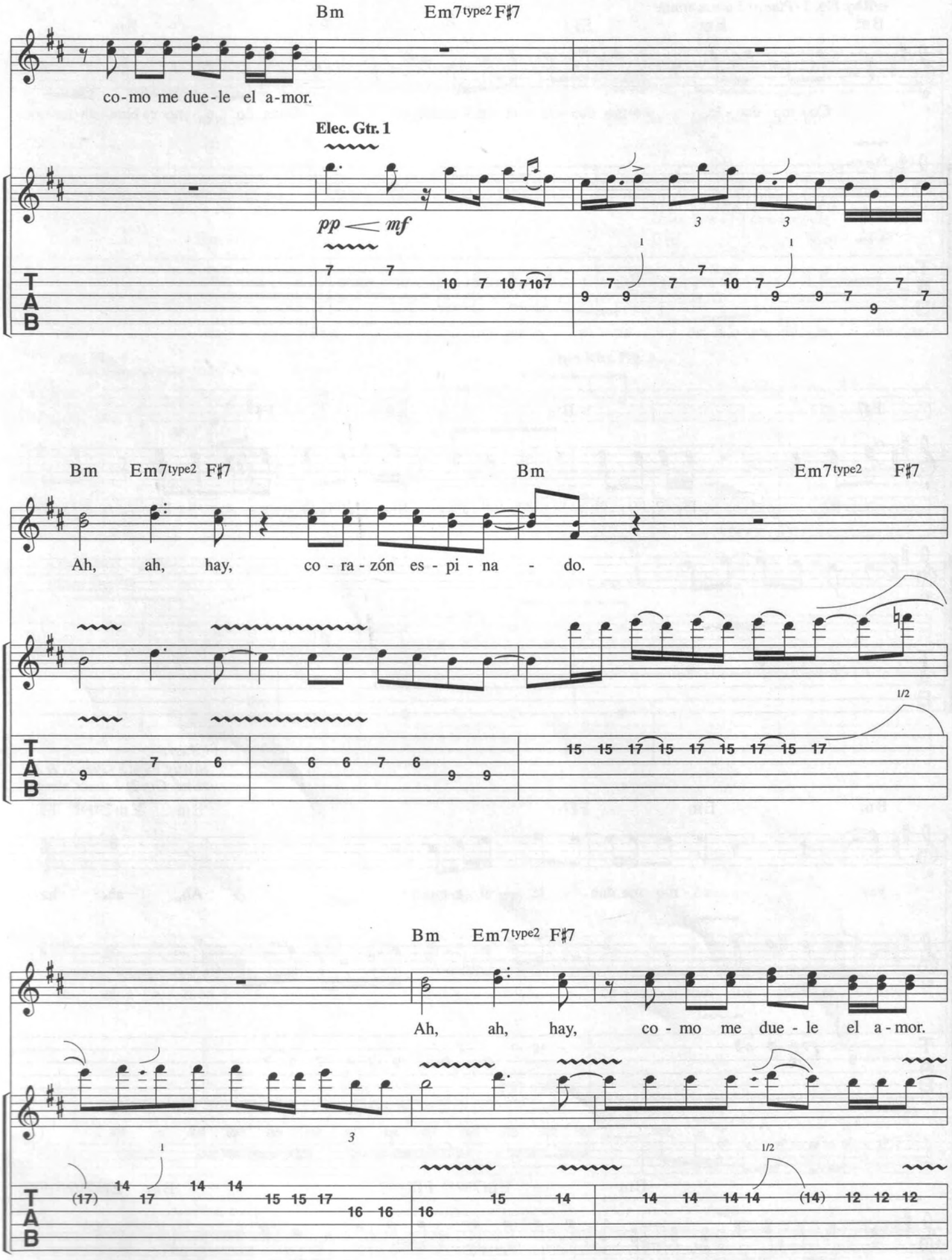




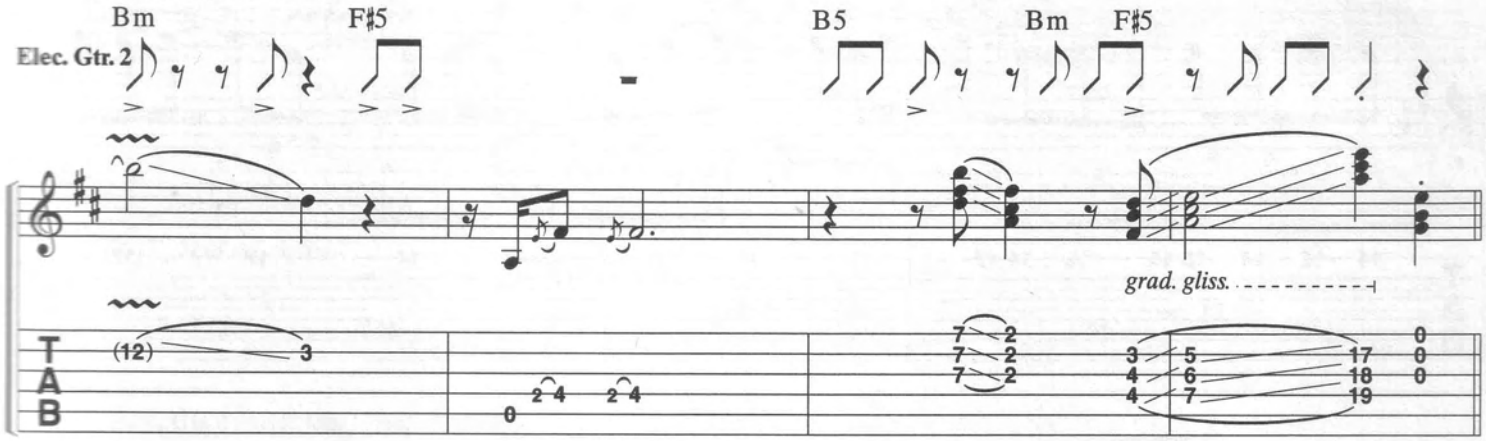
Chorus:
w/Rhy. Figs. 3 *(Piano)* **& 3A**
(Elec. Gtr. 2) 7 times, simile





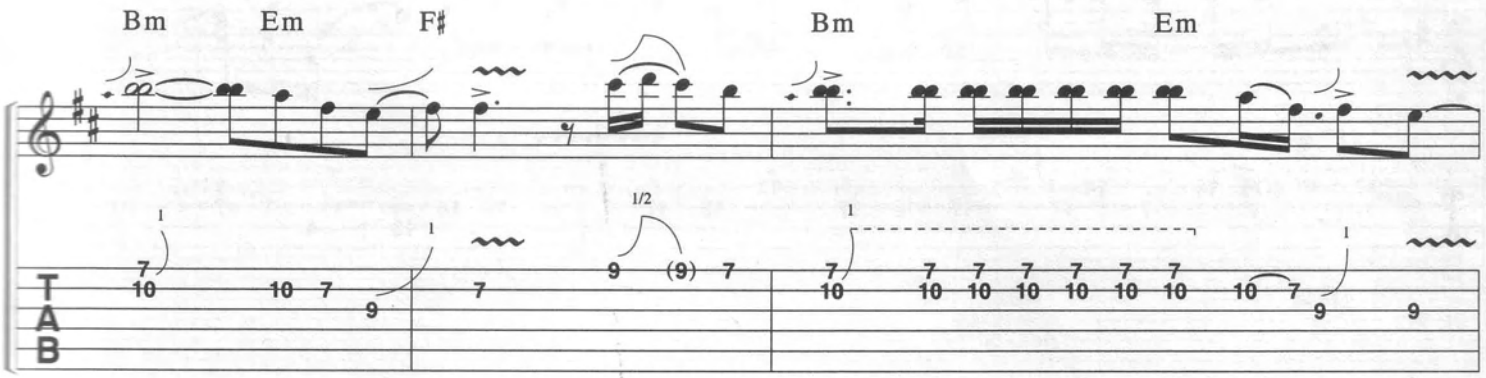

Bm
Em7type2 F♯7
co-mo me due-le el a-mor.
Elec. Gtr. 1
pp < mf
Bm
Em7type2 F♯7
Ah, ah, hay, co - ra - zón es - pi - na - do.
Bm
Em7type2 F♯7
1/2
Bm
Em7type2 F♯7
Ah, ah, hay, co - mo me due - le el a - mor.
1/2
T
A
B

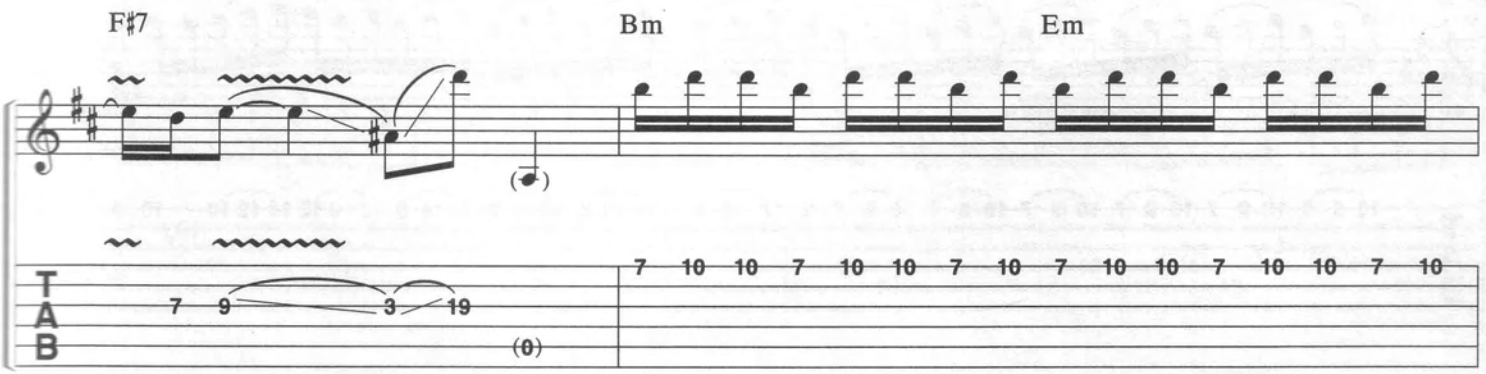
w/Rhy. Fig. 2 *(Piano) simile*

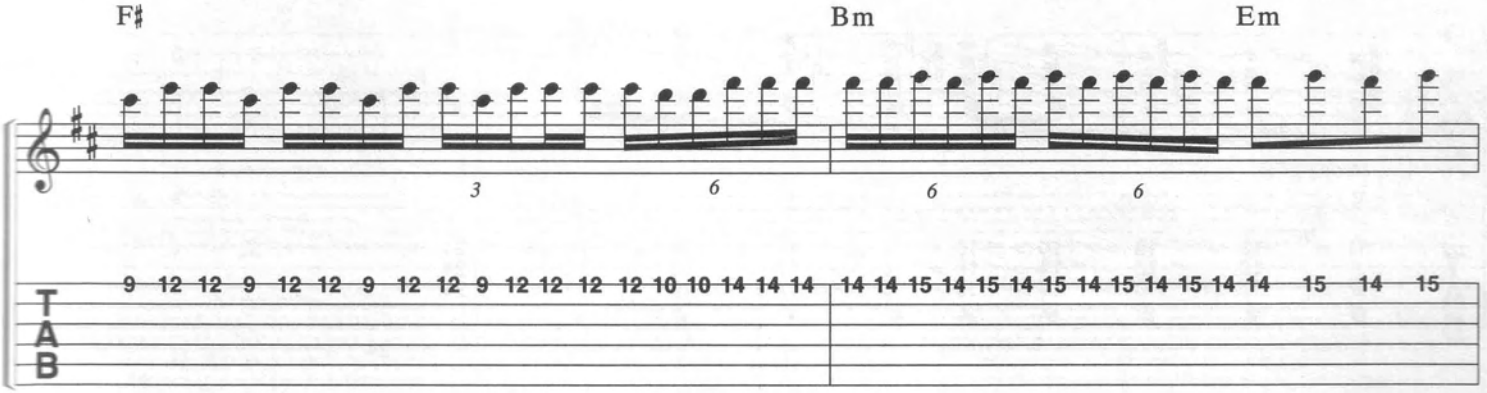


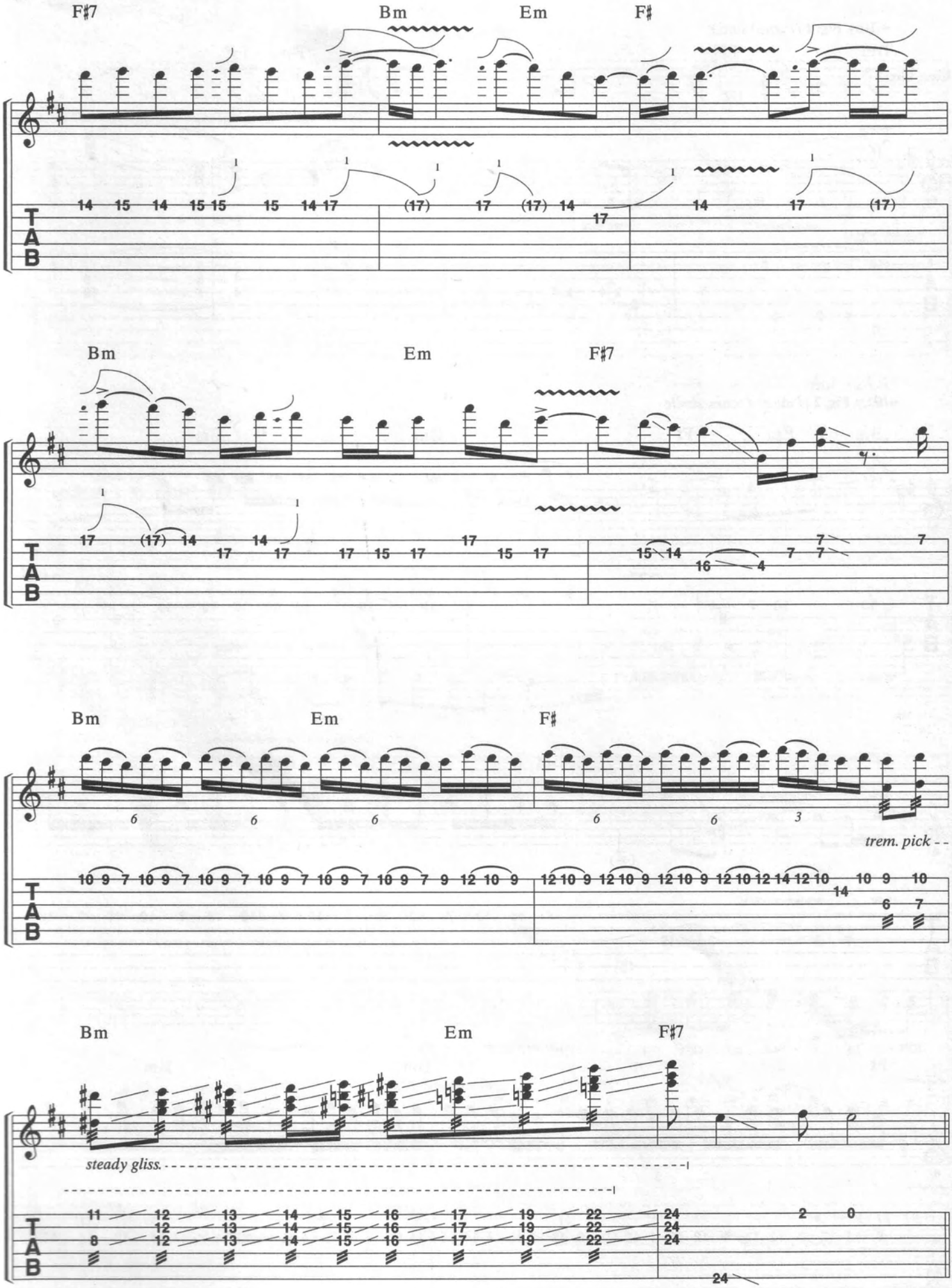
Guitar Solo:

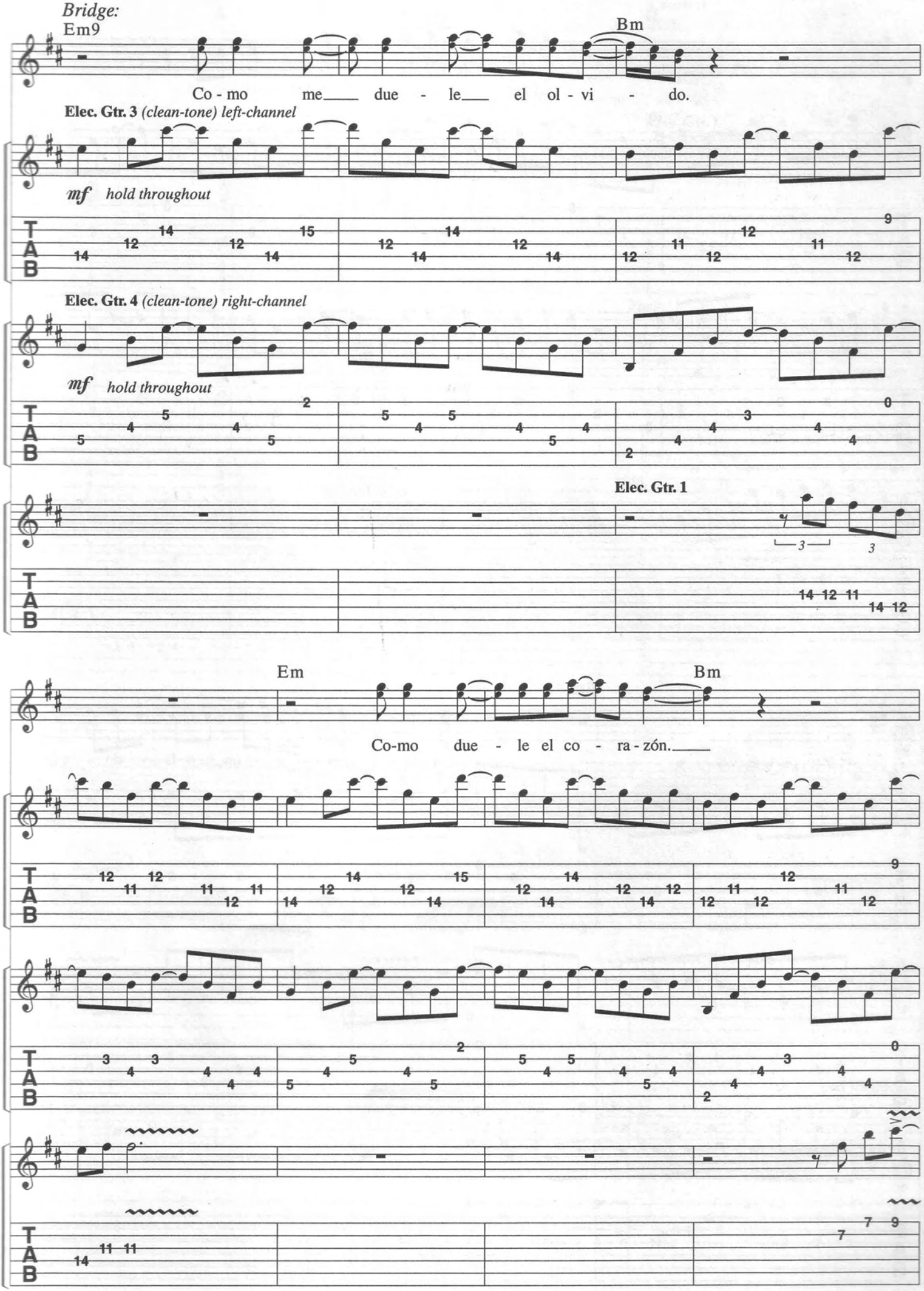
w/Rhy. Fig. 2 *(Piano) 4 times, simile*

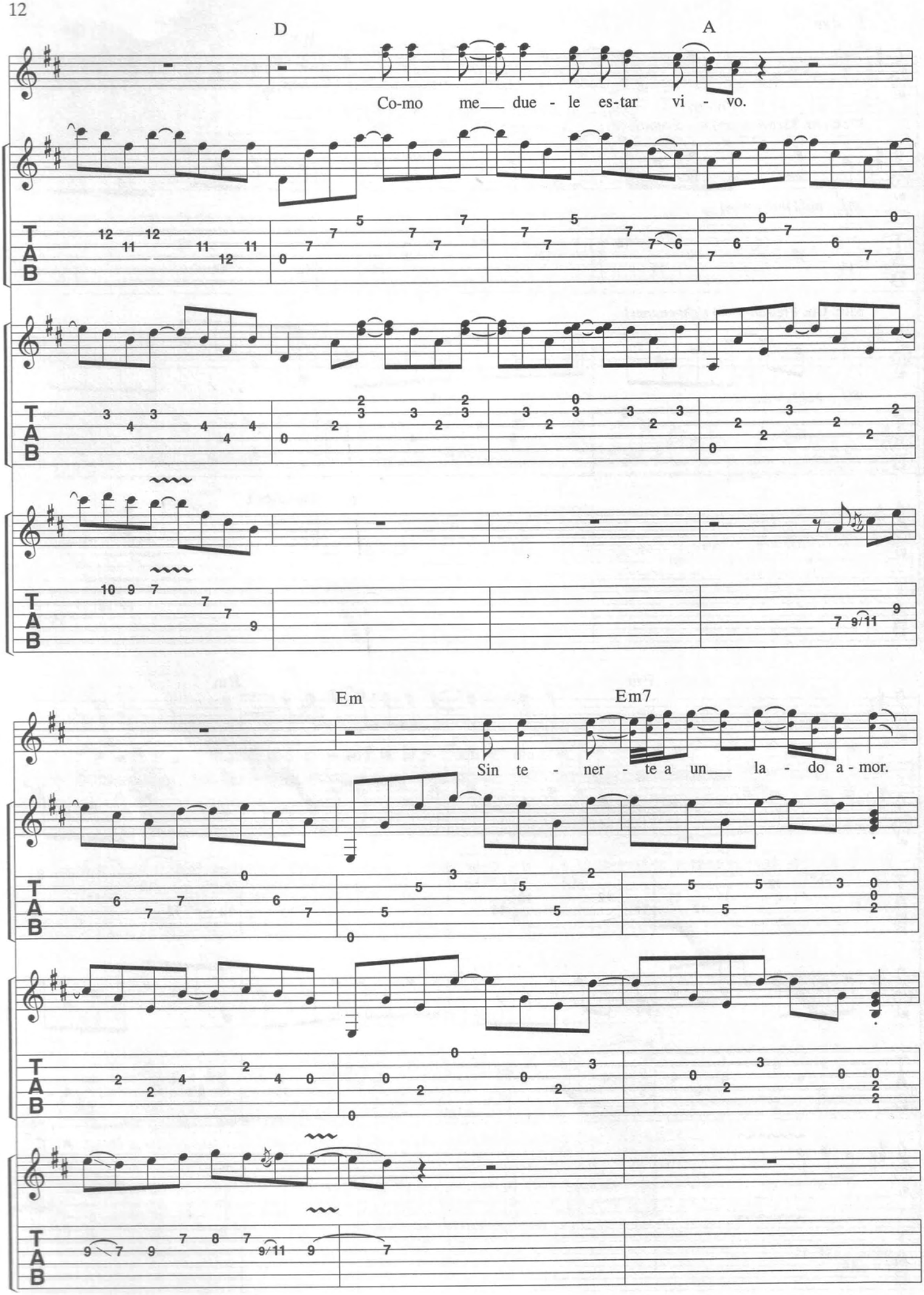


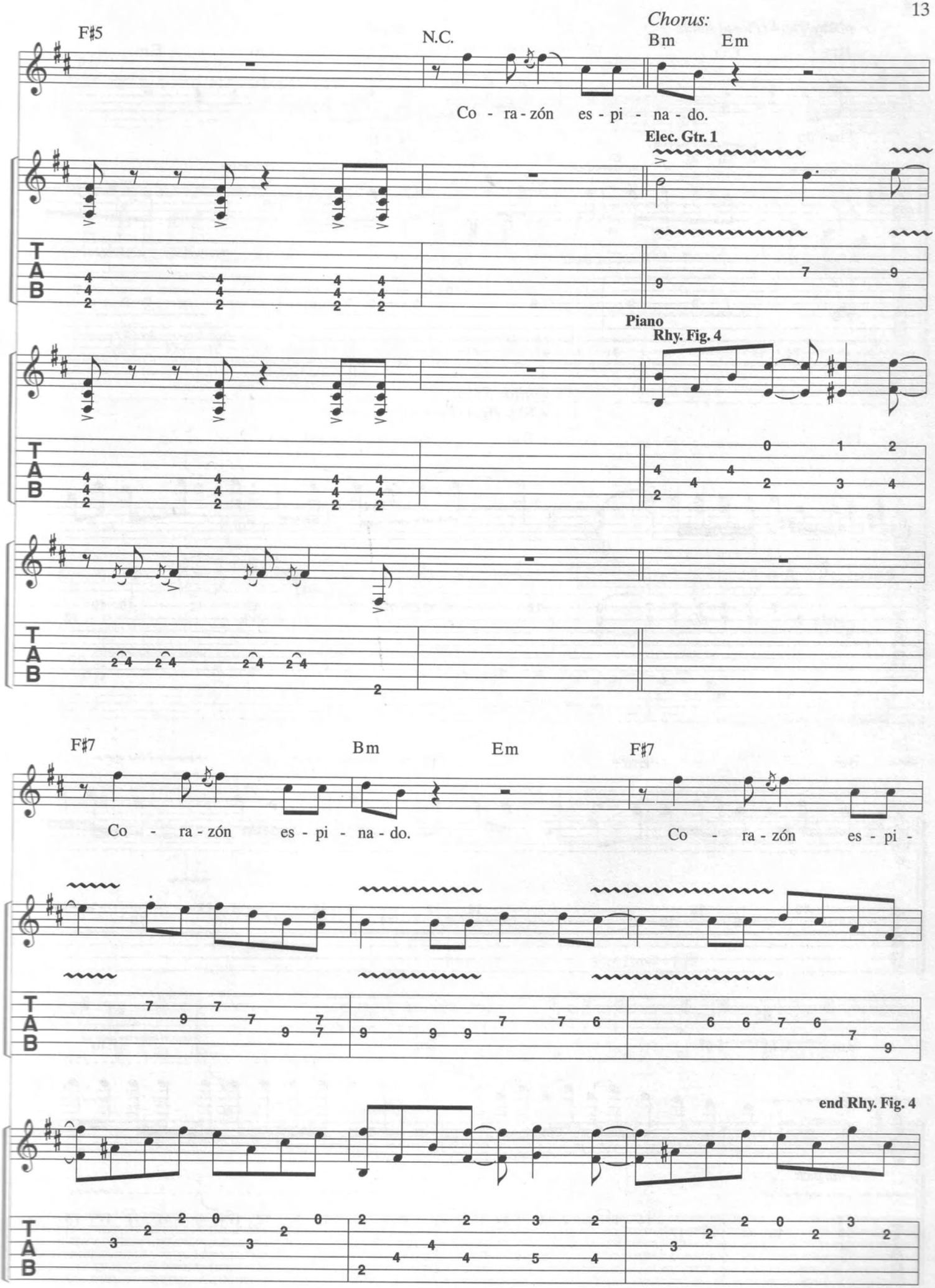


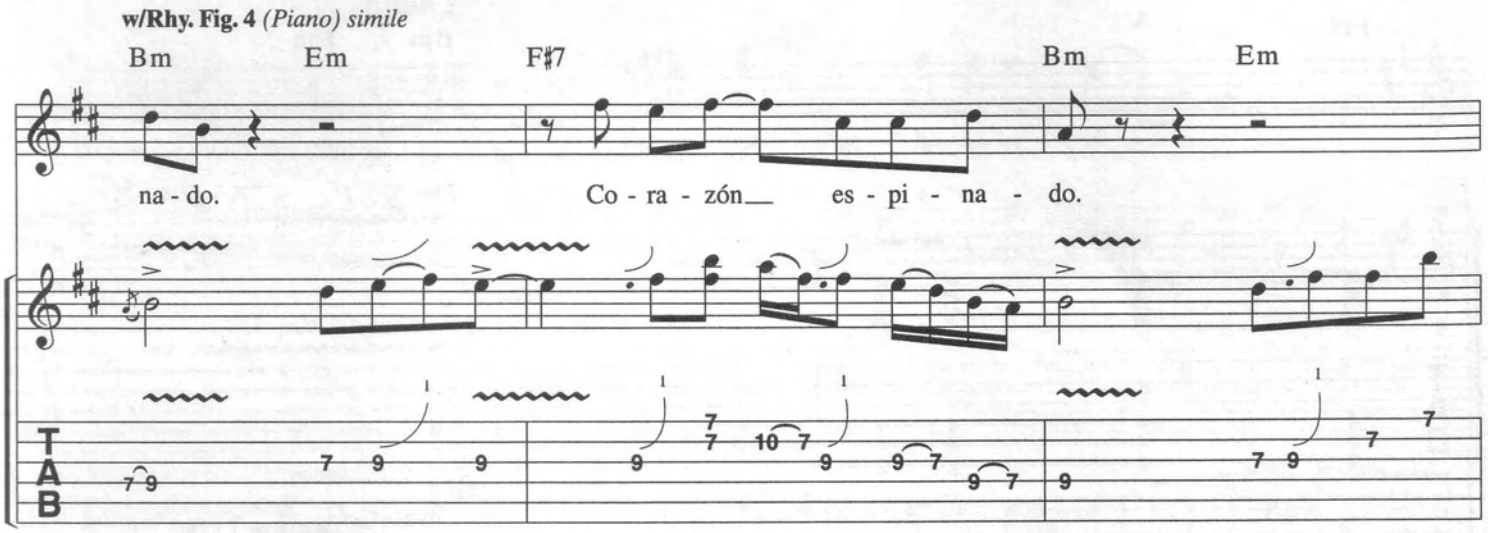



F♯7
Bm
Em
F♯
Bm
Em
F♯7
Bm
Em
F♯
trem. pick
Bm
Em
F♯7
steady gliss.
T
A
B

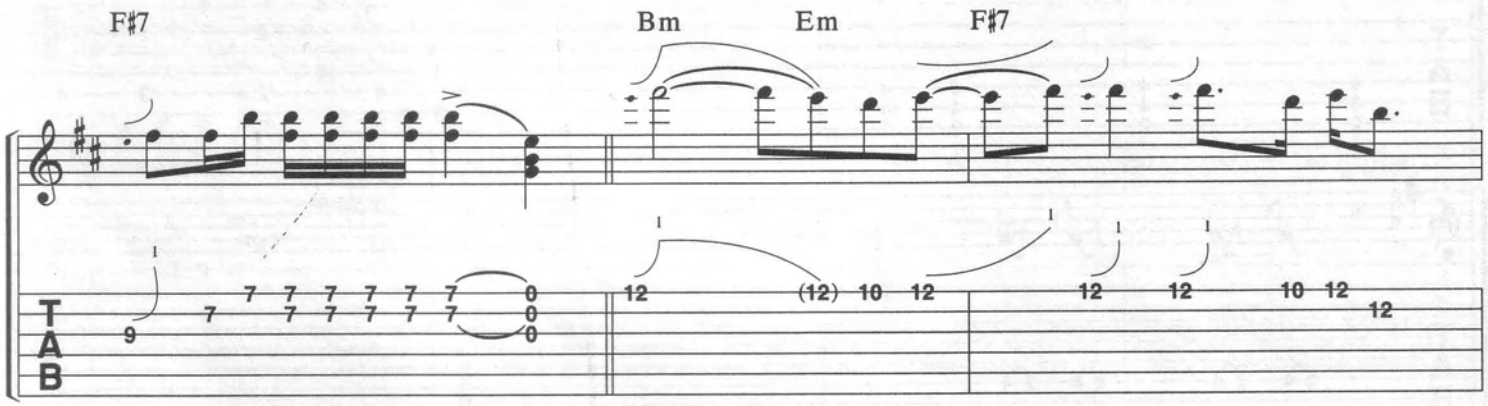

Bridge:
Em9
Bm
Co - mo me___ due - le___ el ol - vi - do.
Elec. Gtr. 3 (clean-tone) left-channel
mf hold throughout
Elec. Gtr. 4 (clean-tone) right-channel
mf hold throughout
Elec. Gtr. 1
Em
Bm
Co-mo due - le el co - ra - zón.___

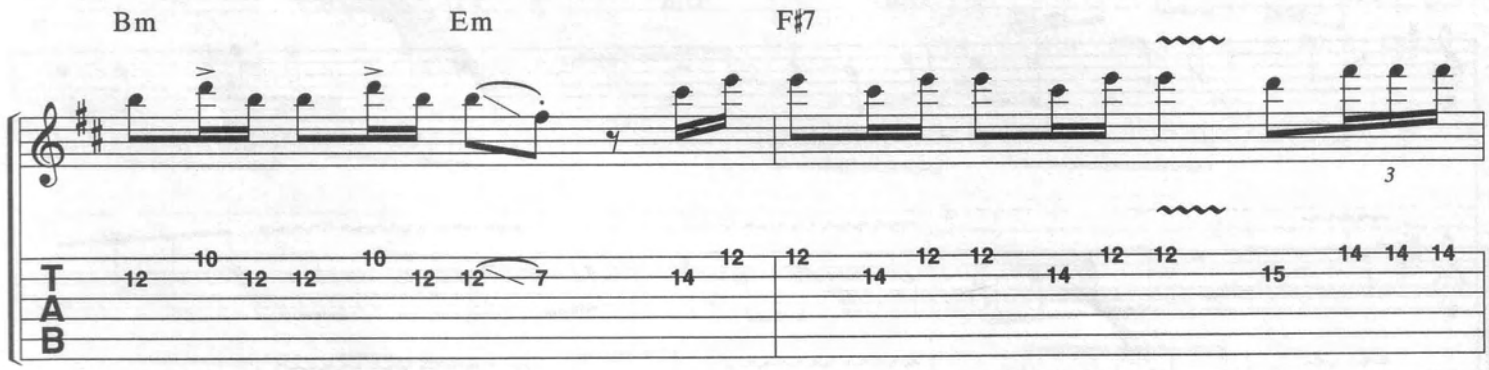

D
A
Co-mo me__ due - le es-tar vi - vo.
Em
Em7
Sin te - ner - te a un__ la - do a - mor.

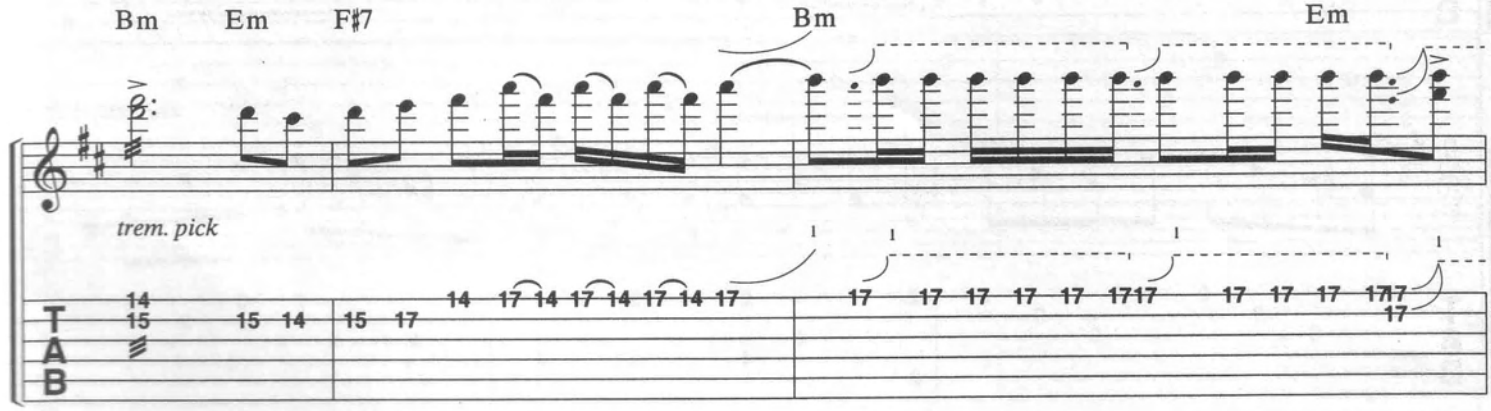

F♯5
N.C.
Chorus:
Bm
Em
Co - ra - zón es - pi - na - do.
Elec. Gtr. 1
Piano
Rhy. Fig. 4
F♯7
Bm
Em
F♯7
Co - ra - zón es - pi - na - do.
Co - ra - zón es - pi -
end Rhy. Fig. 4
T
A
B


w/Rhy. Fig. 4 (Piano) simile
Bm
Em
F♯7
Bm
Em
na - do.
Co - ra - zón
es - pi - na - do.
T
A
B

Guitar Solo:

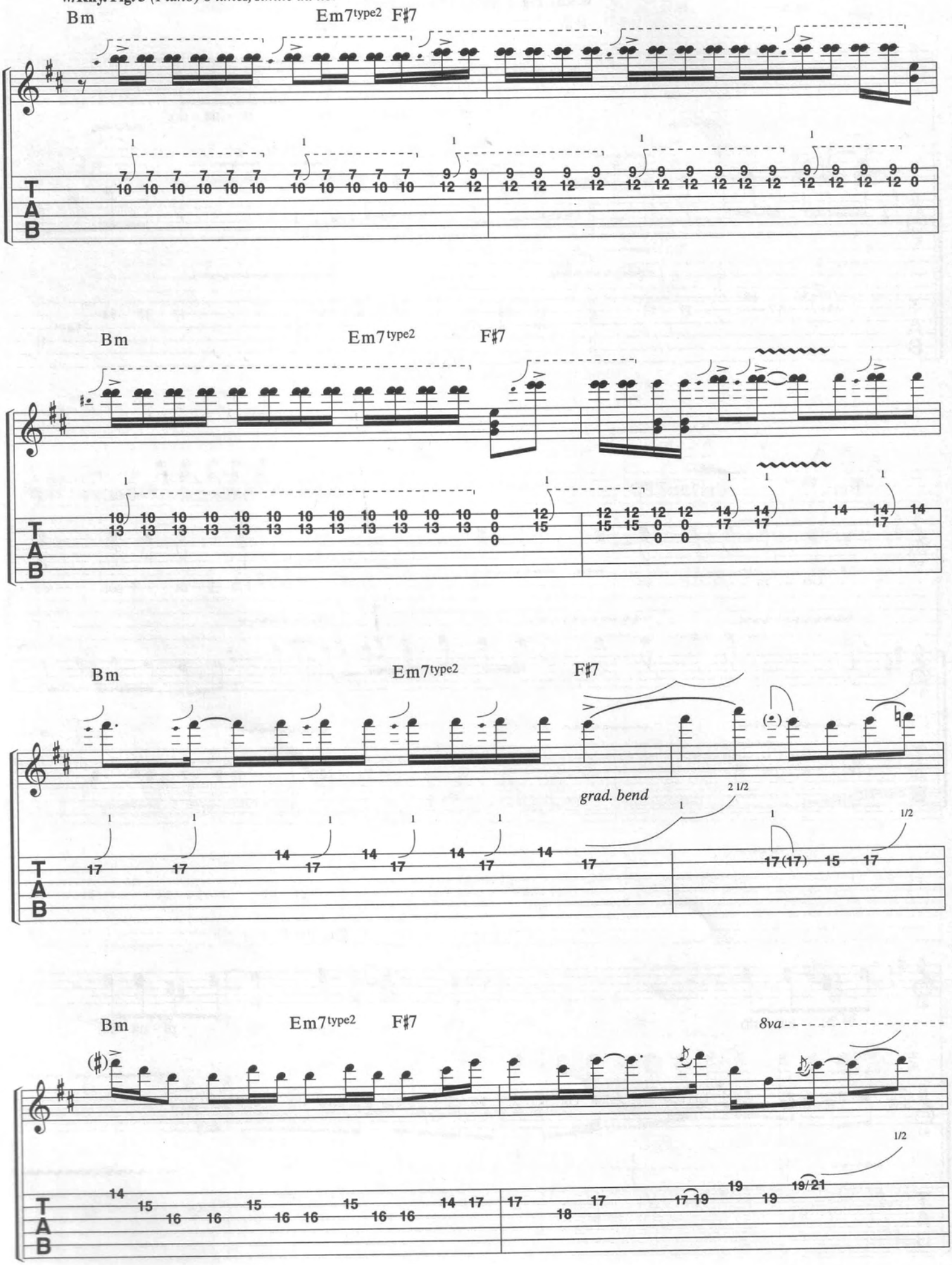

w/Rhy. Fig. 4 (Piano) 2 times, simile
F♯7
Bm
Em
F♯7
T
A
B

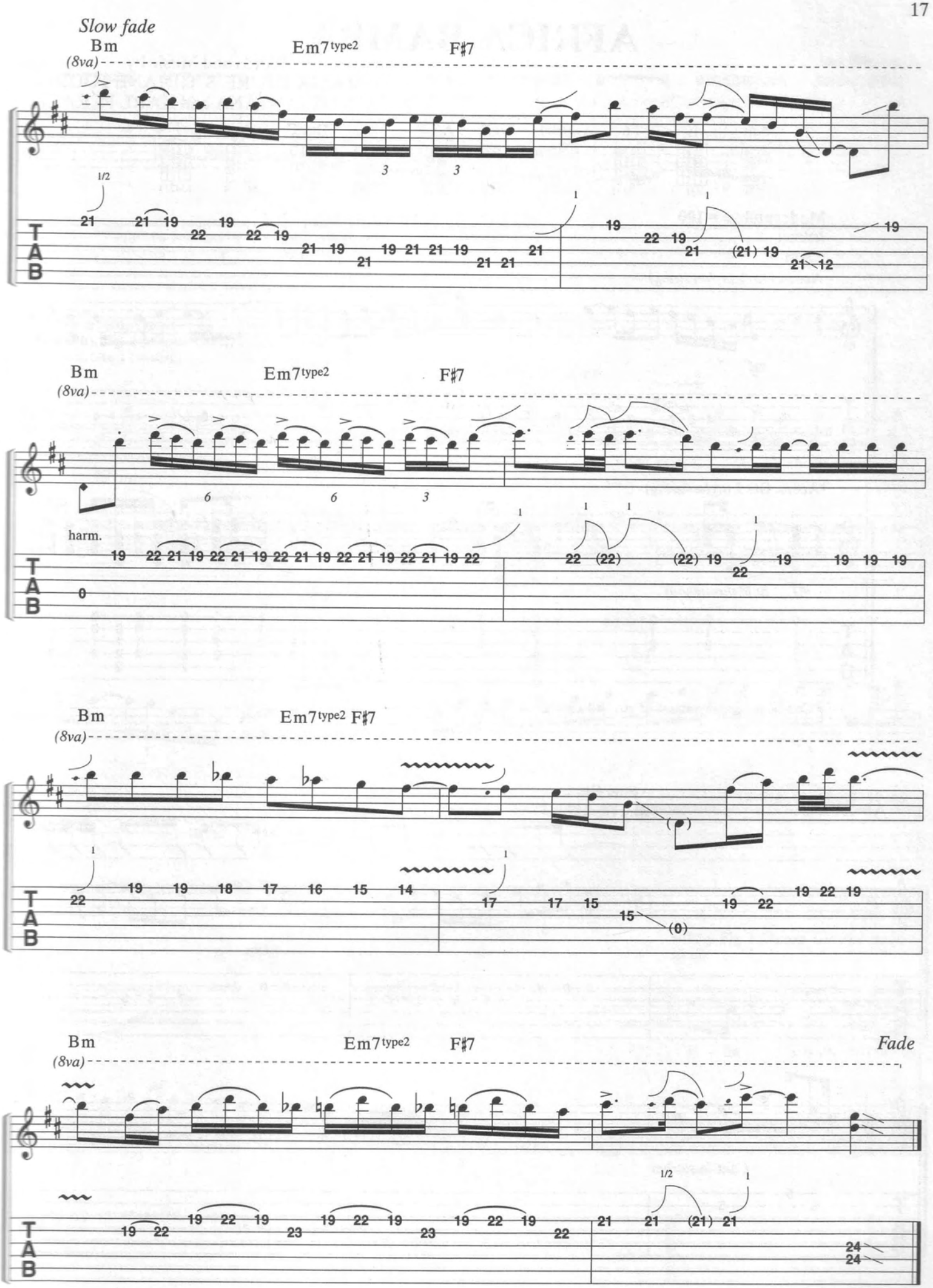

Bm
Em
F♯7
3
T
A
B


Bm
Em
F♯7
Bm
Em
trem. pick
T
A
B

Outro:

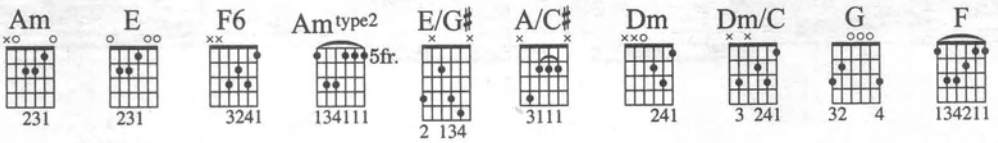
w/Rhy. Fig. 3 *(Piano) 8 times, simile ad lib.*




Slow fade
Bm
Em7type2
F♯7
(8va)
1/2
harm.
Fade
T
A
B

AFRICA BAMBA

Words and Music by
ISMALIA TOURE, S. TIDIANE TOURE,
CARLOS SANTANA and KARL PERAZZO

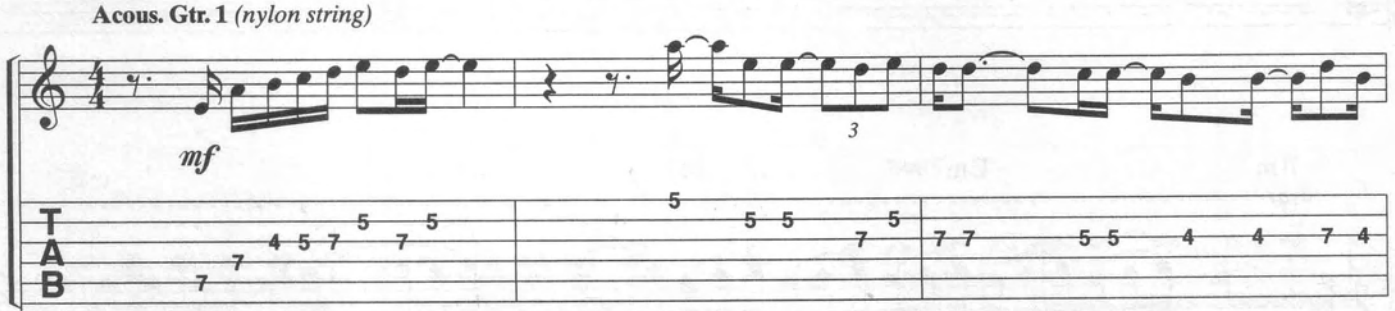


Moderately ♩ = 100

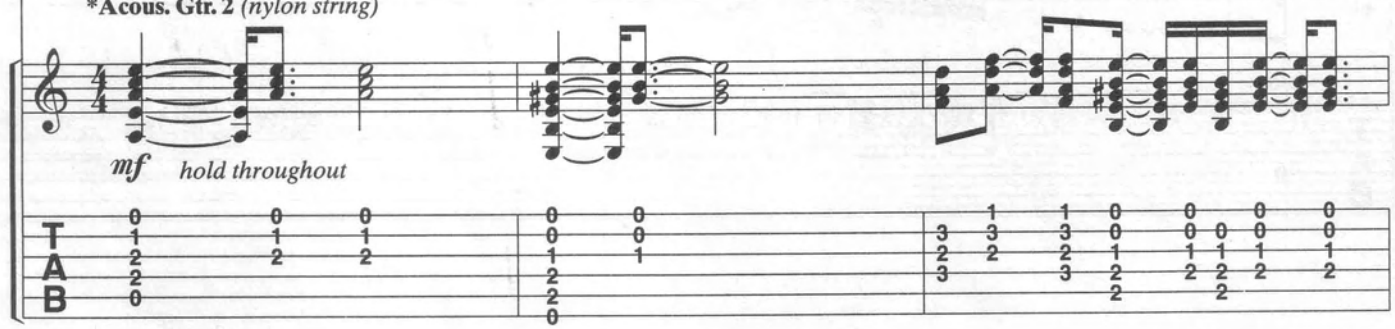
Intro:

Am E F6 E

Acous. Gr. 1 *(nylon string)*



***Acous. Gr. 2** *(nylon string)*



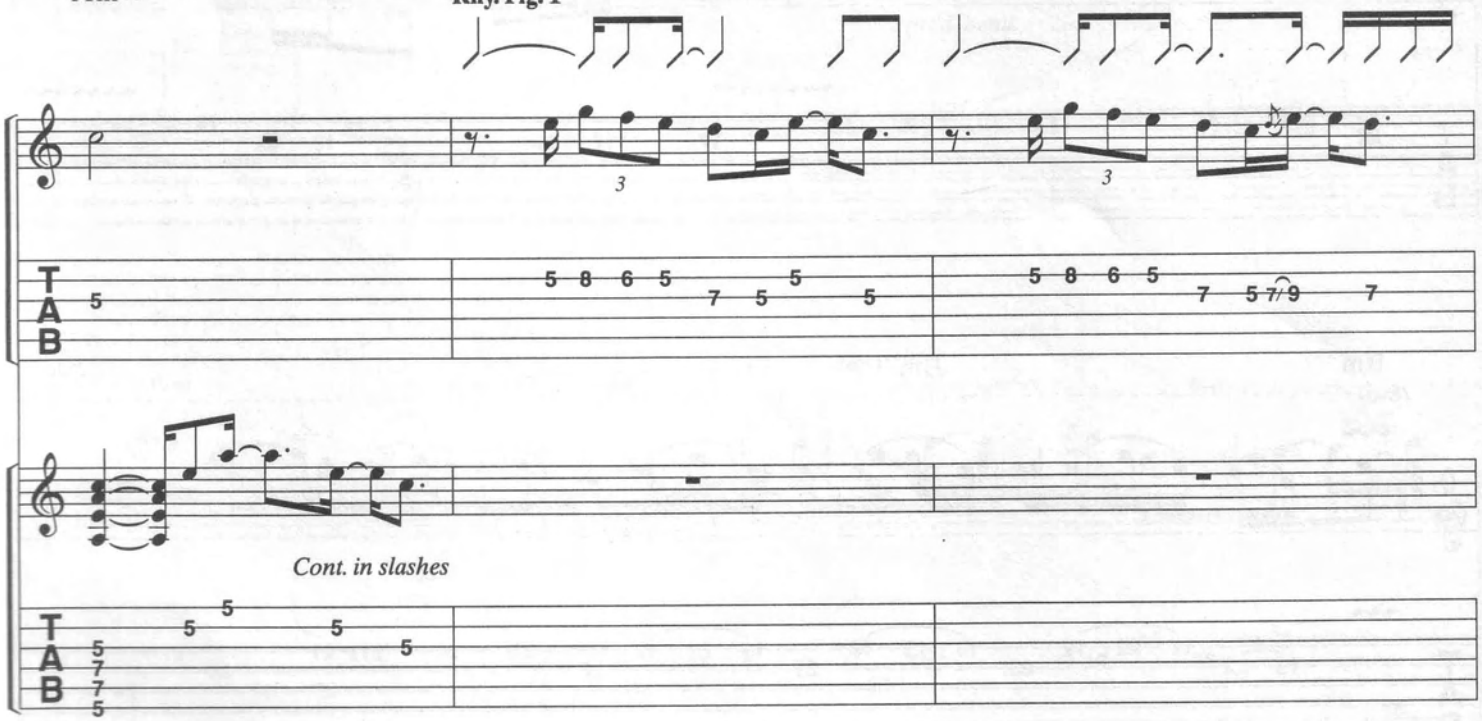
*Composite arrangement of gtr. and keybd.

Amtype2

Acous. Gr. 2

Rhy. Fig. 1

E



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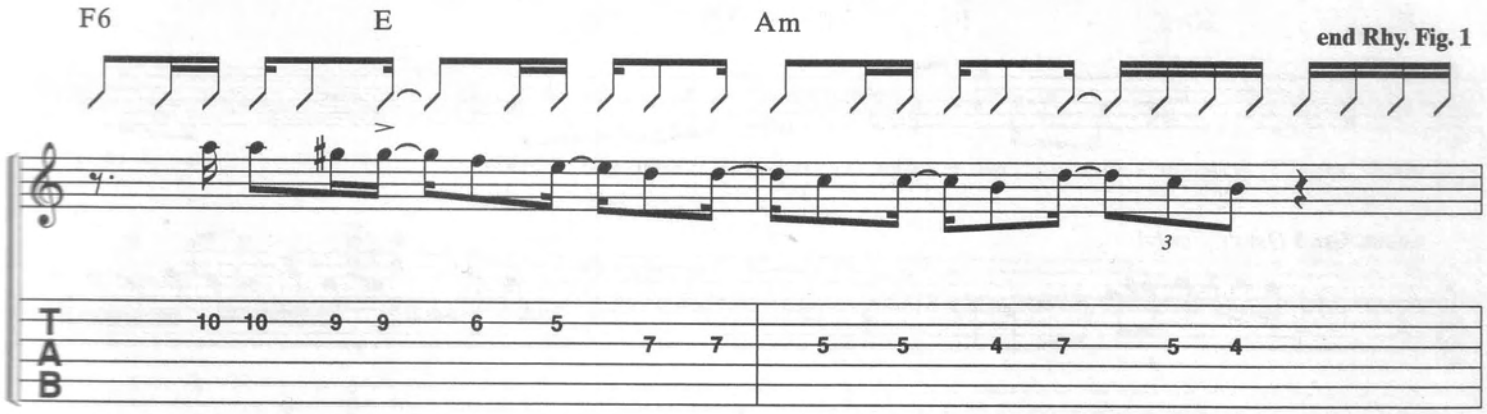
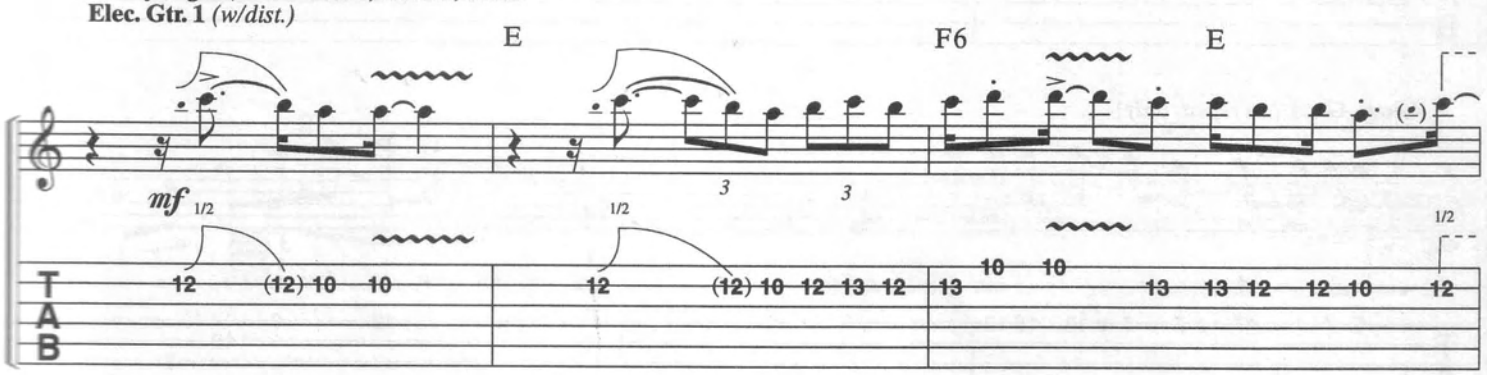
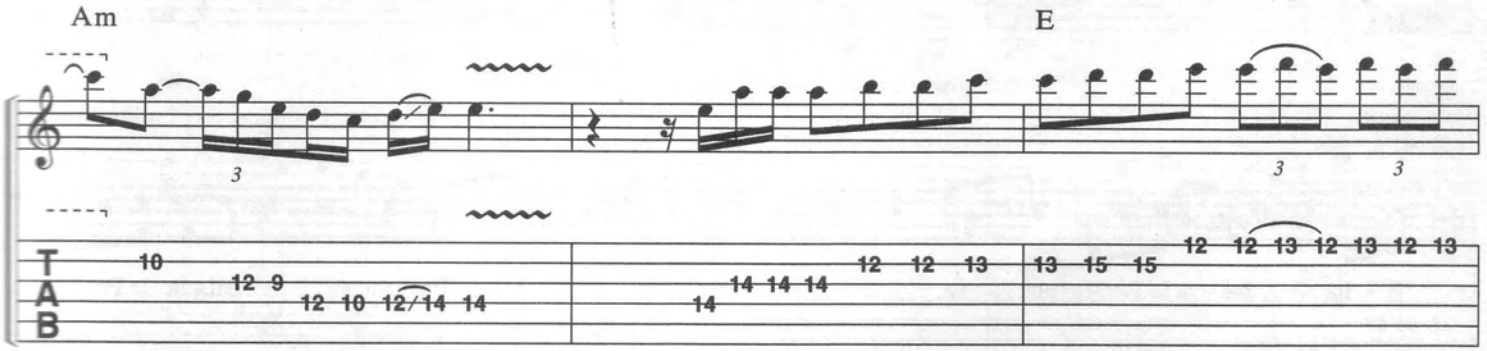
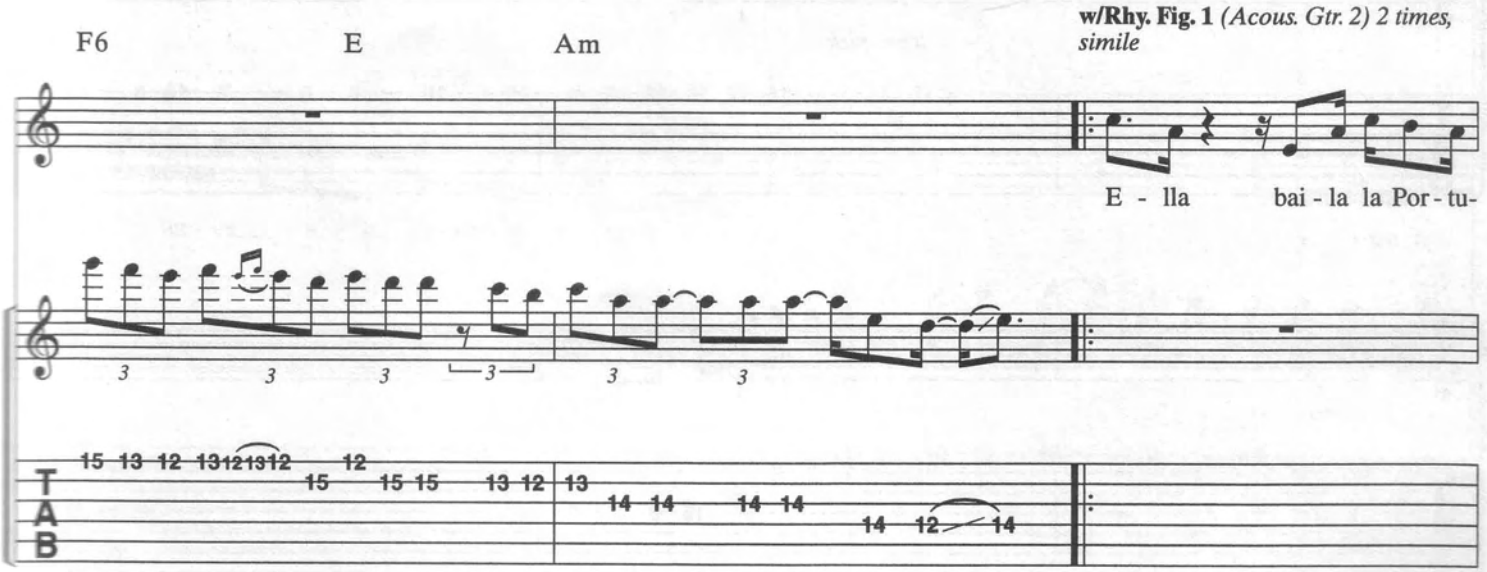
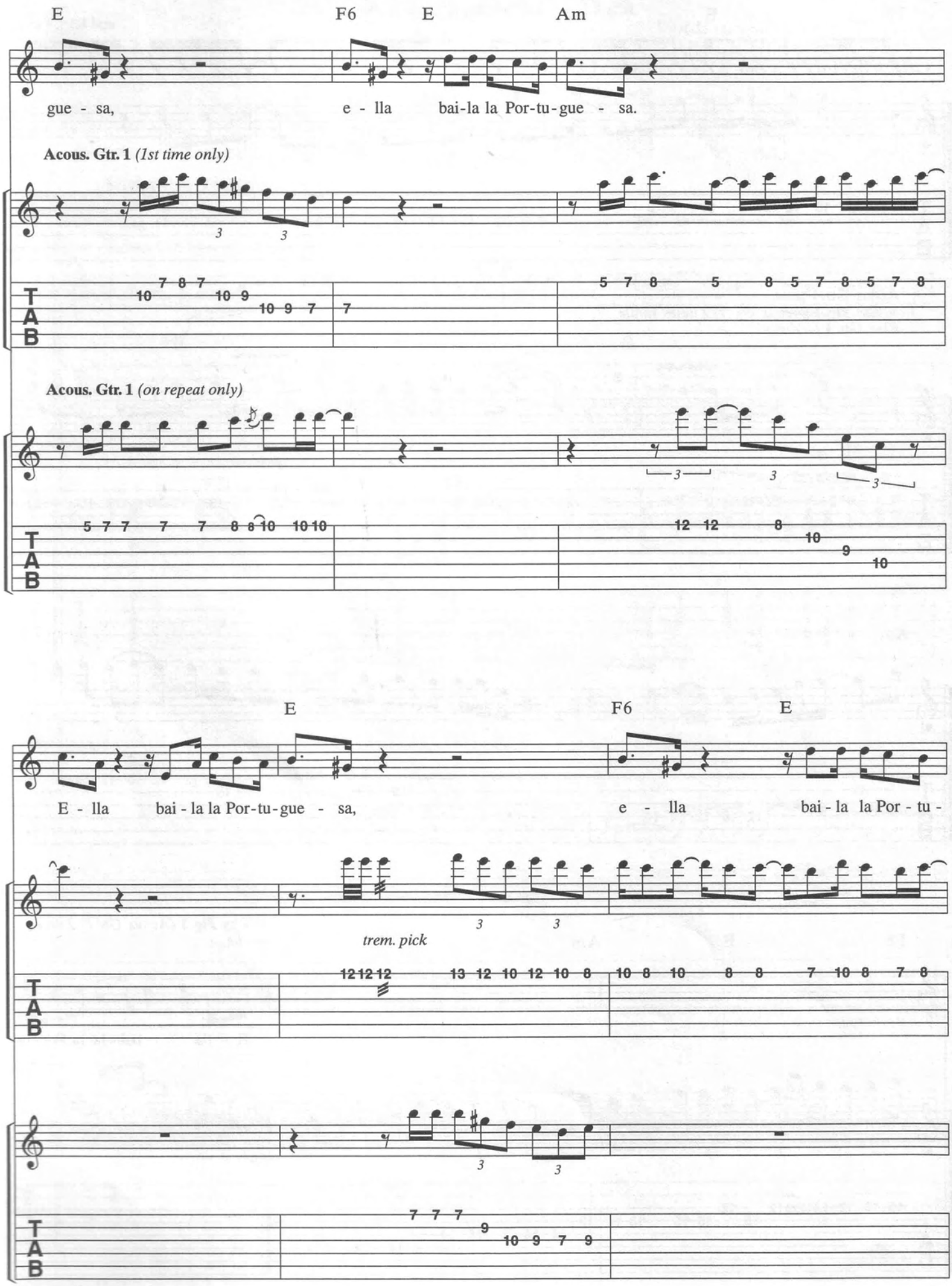


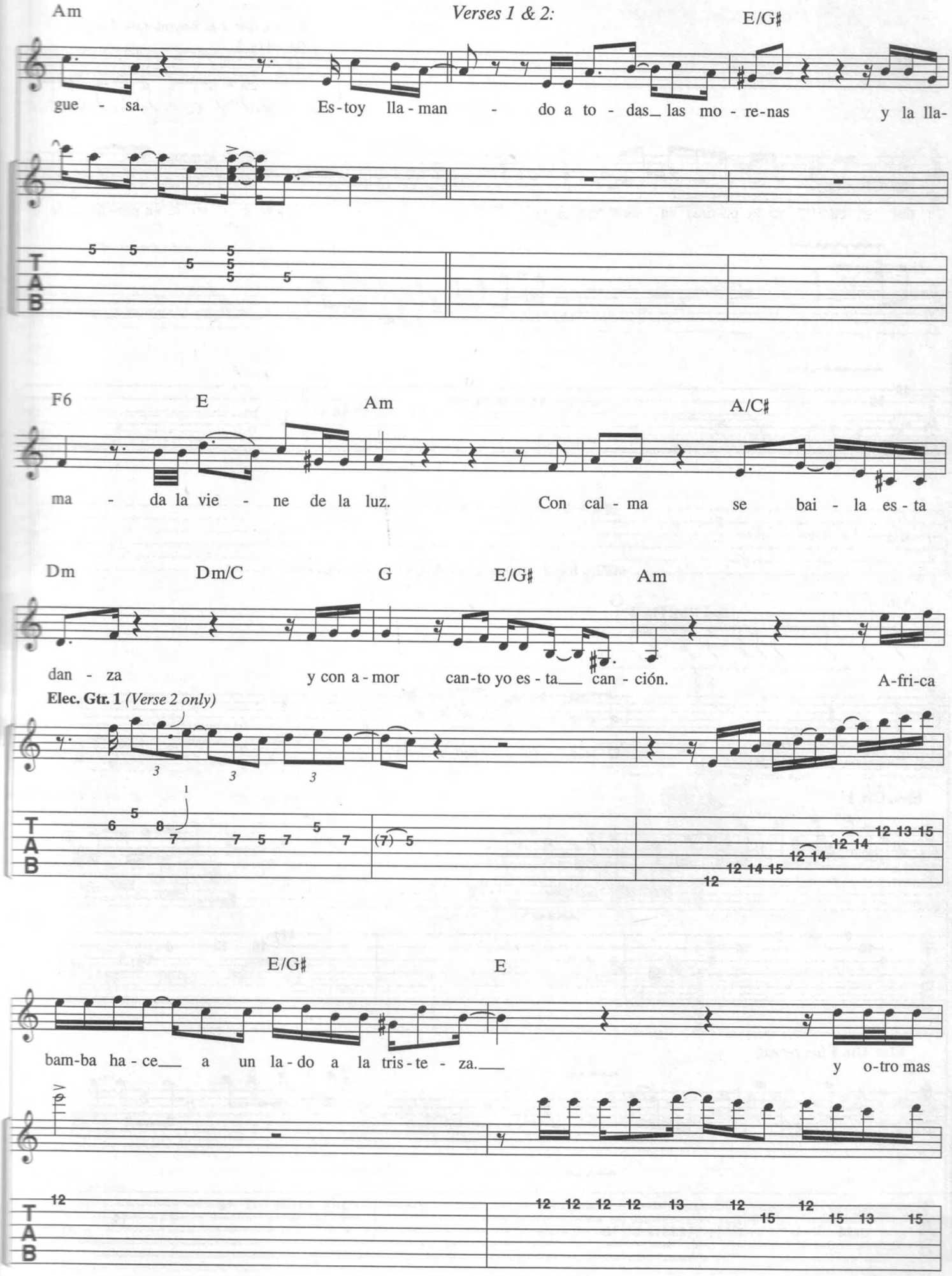
Acous. Gtr. 1 tacet
w/Rhy. Fig. 1 *(Acous. Gtr. 2) 2 times, simile*
Elec. Gtr. 1 *(w/dist.)*



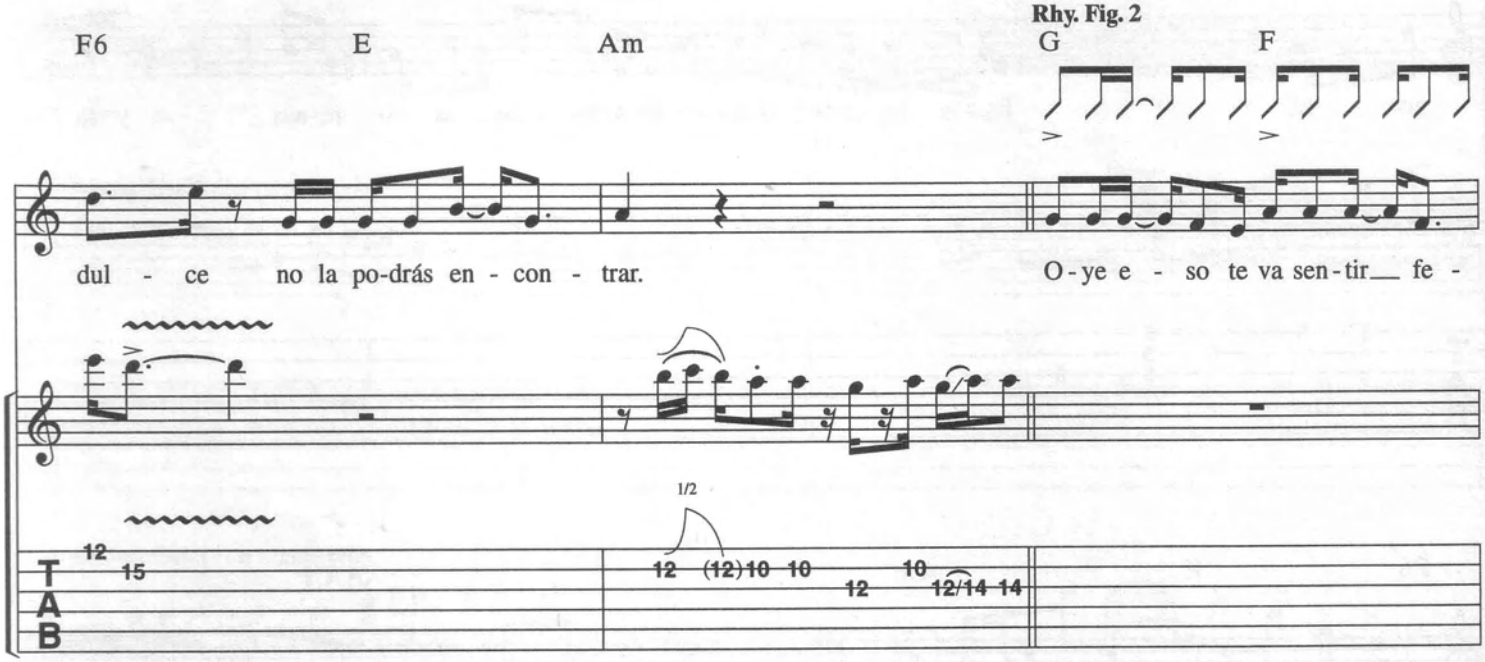




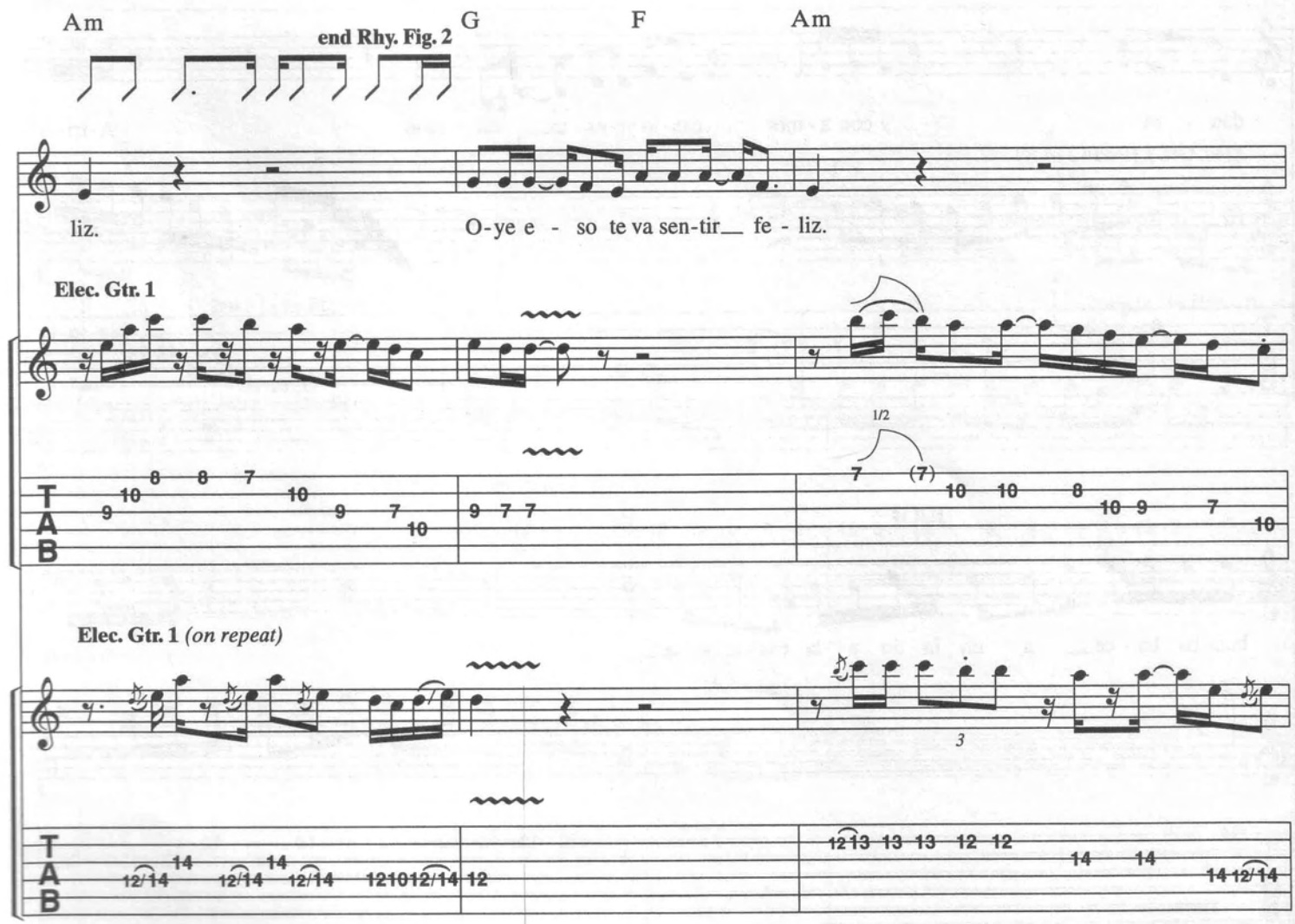

E
F6
E
Am
gue - sa,
e - lla
bai-la la Por-tu-gue - sa.
Acous. Gtr. 1 (1st time only)
Acous. Gtr. 1 (on repeat only)
E
F6
E
E - lla
bai - la la Por-tu-gue - sa,
e - lla
bai - la la Por - tu -
trem. pick


Am
Verses 1 & 2:
E/G♯
gue - sa. Es-toy lla-man - do a to - das las mo - re-nas y la lla-
F6
E
Am
A/C♯
ma - da la vie - ne de la luz. Con cal - ma se bai - la es - ta
Dm
Dm/C
G
E/G♯
Am
dan - za y con a - mor can-to yo es - ta can - ción. A-fri-ca
Elec. Gtr. 1 (Verse 2 only)
E/G♯
E
bam-ba ha - ce a un la - do a la tris - te - za. y o-tro mas

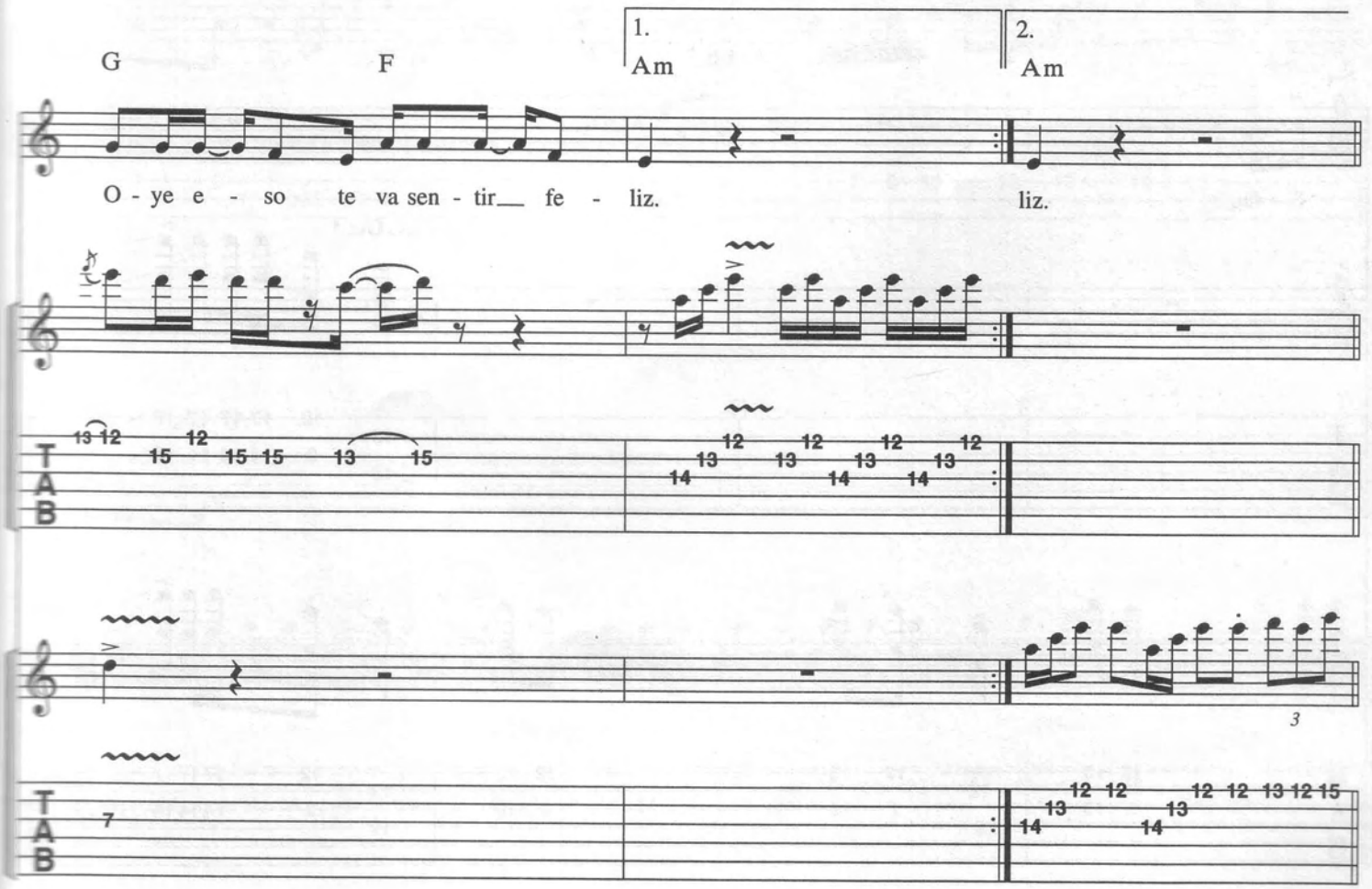
Chorus:
Acous. Gtr. 2 & Keybd. *(arr. for gtr.)*
Rhy. Fig. 2



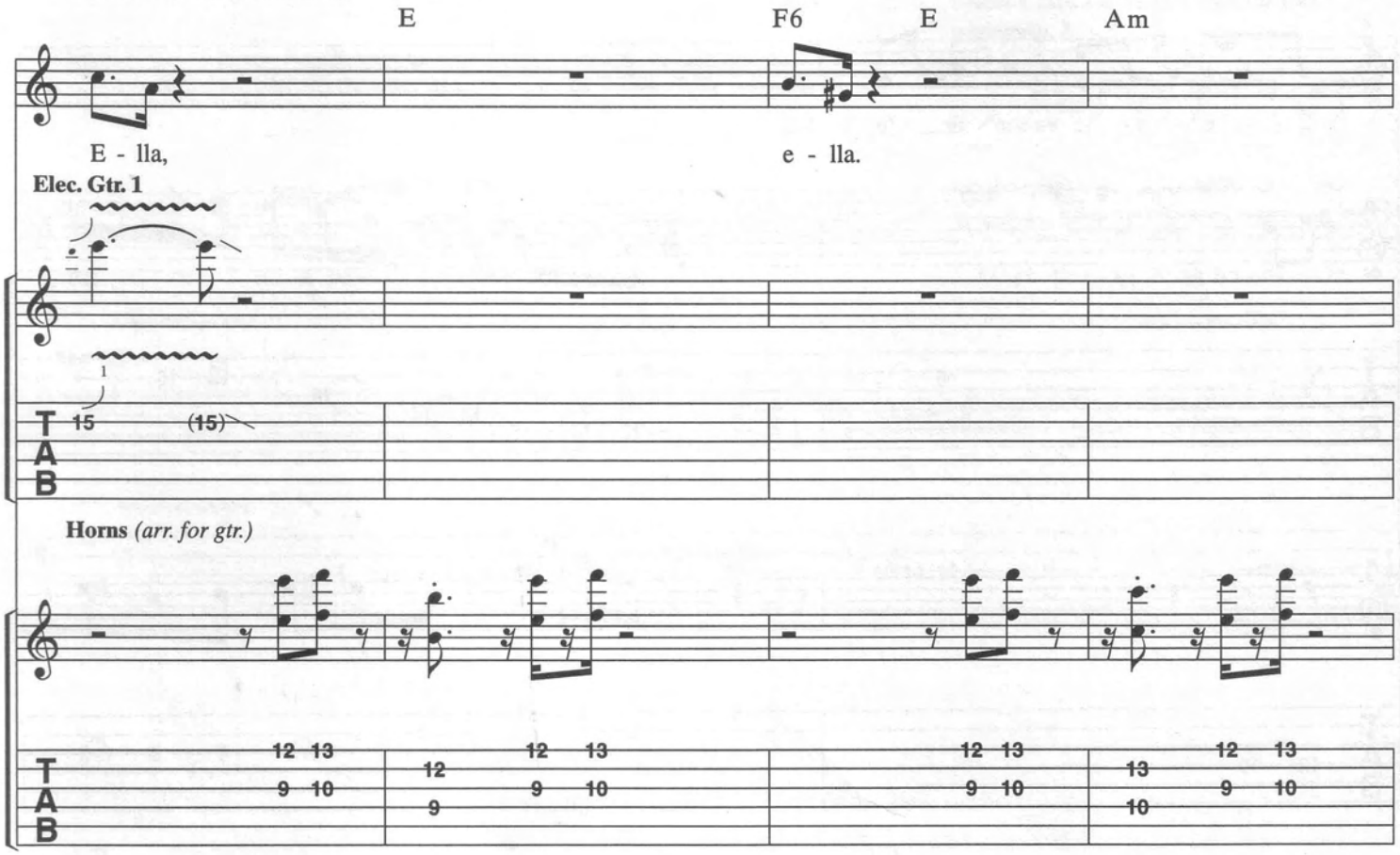
w/Rhy. Fig. 2 *(Acous. Gtr. 2 & Keybd.) 3 times, simile*

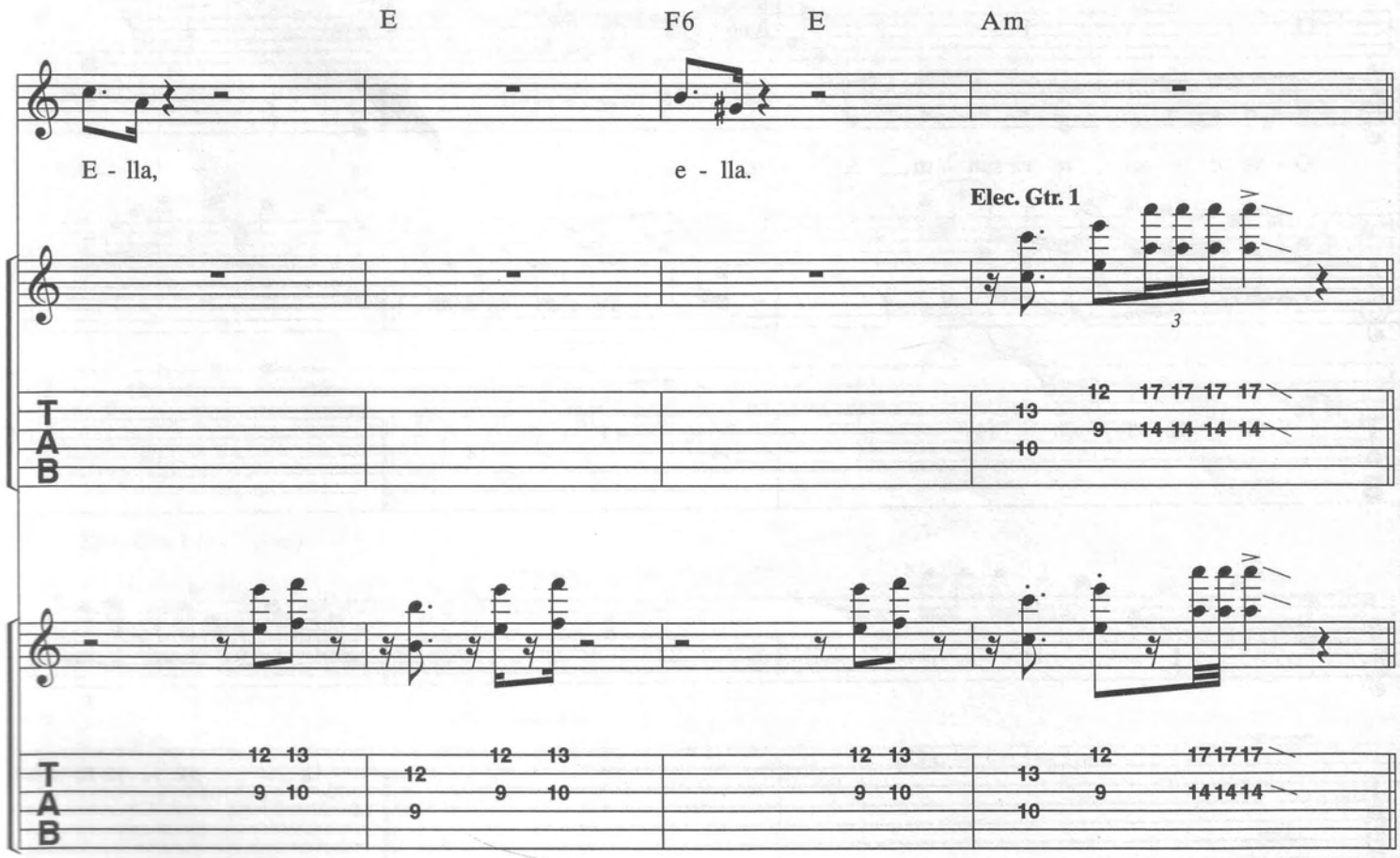


G
F
Am
O - ye e - so te va sen - tir__ fe - liz.
T
A
B

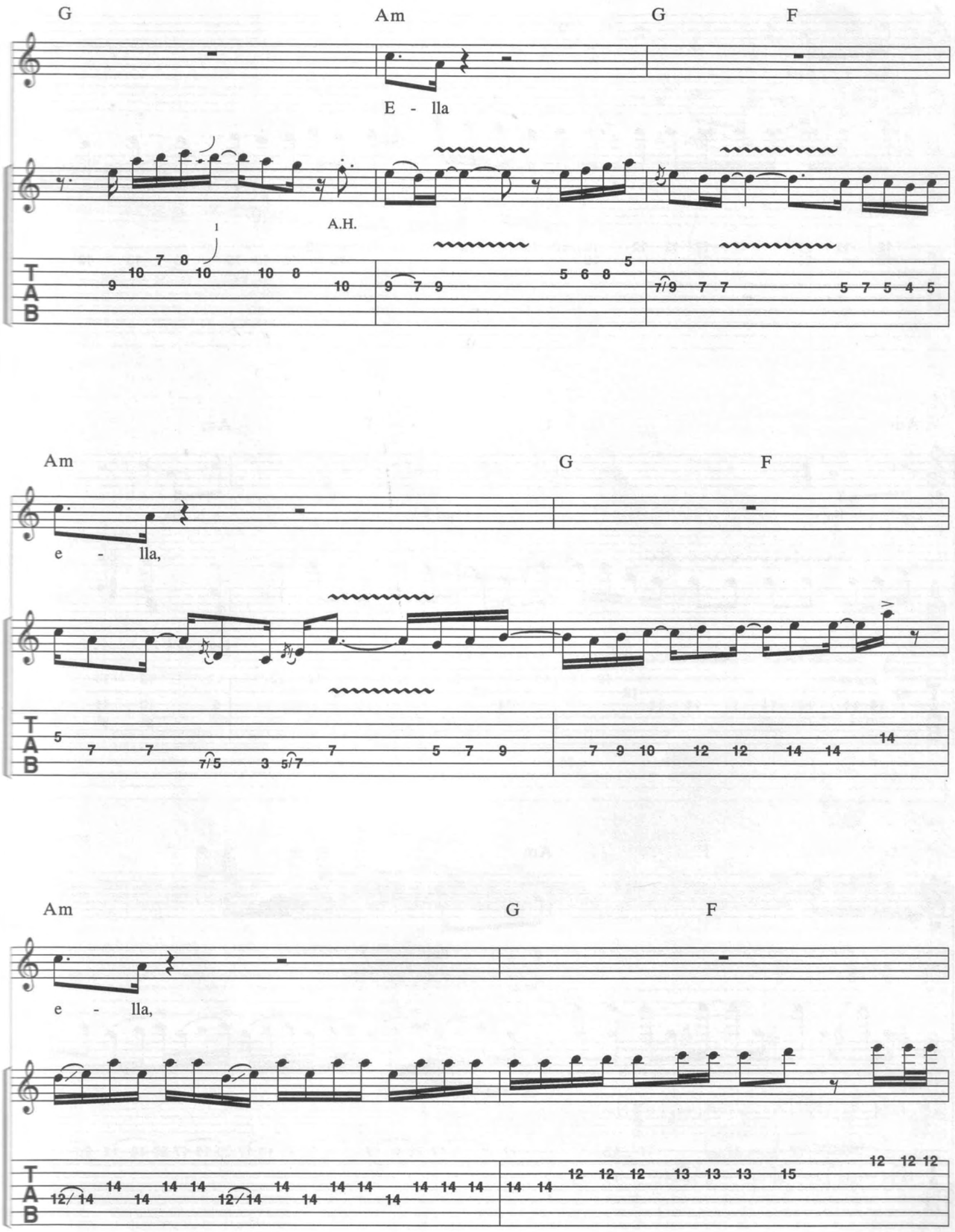

1.
2.
G
F
Am
Am
O - ye e - so te va sen - tir__ fe - liz.
liz.
T
A
B

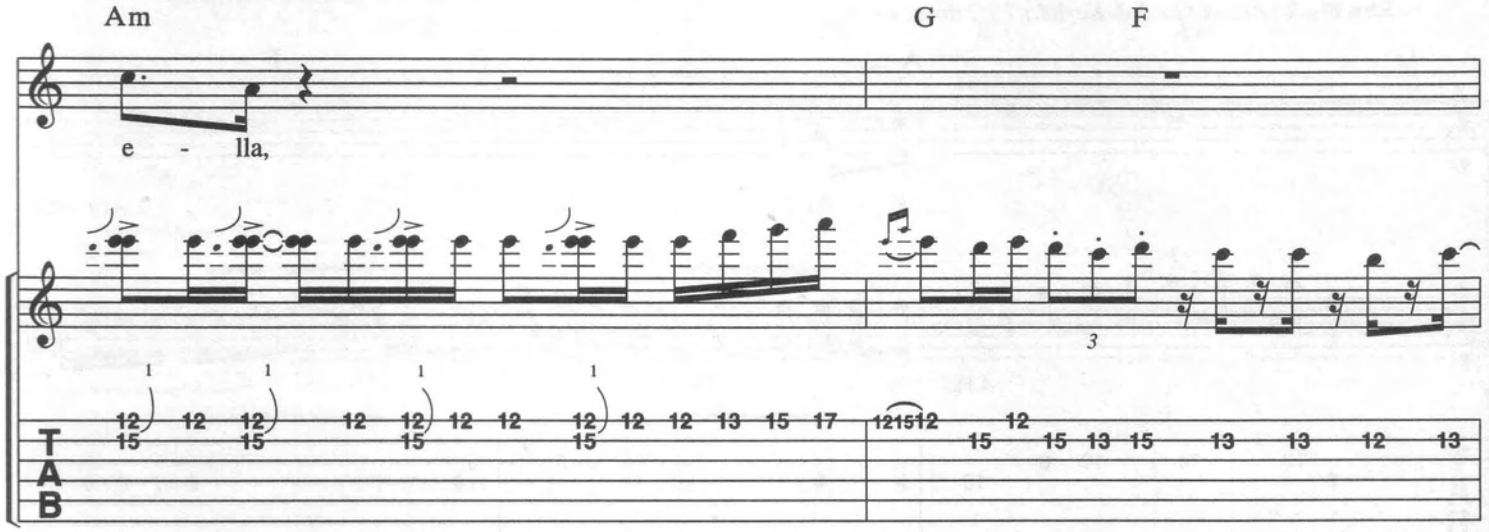
w/Rhy. Fig. 1 *(Acous. Gtr. 2) 2 times, simile*

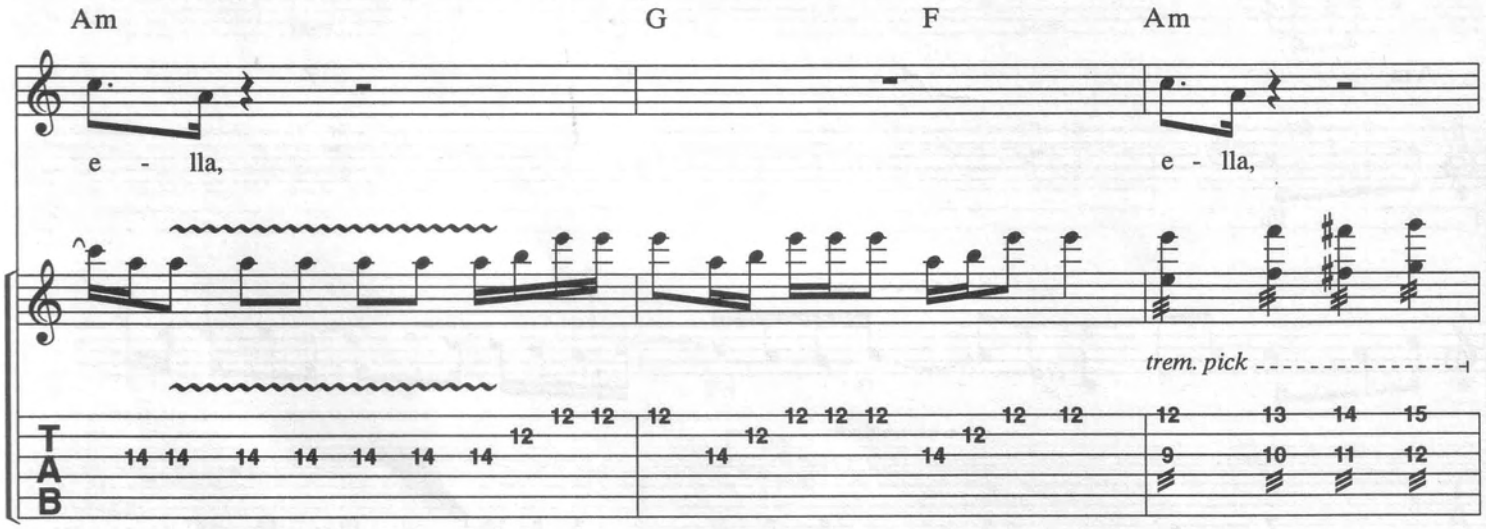


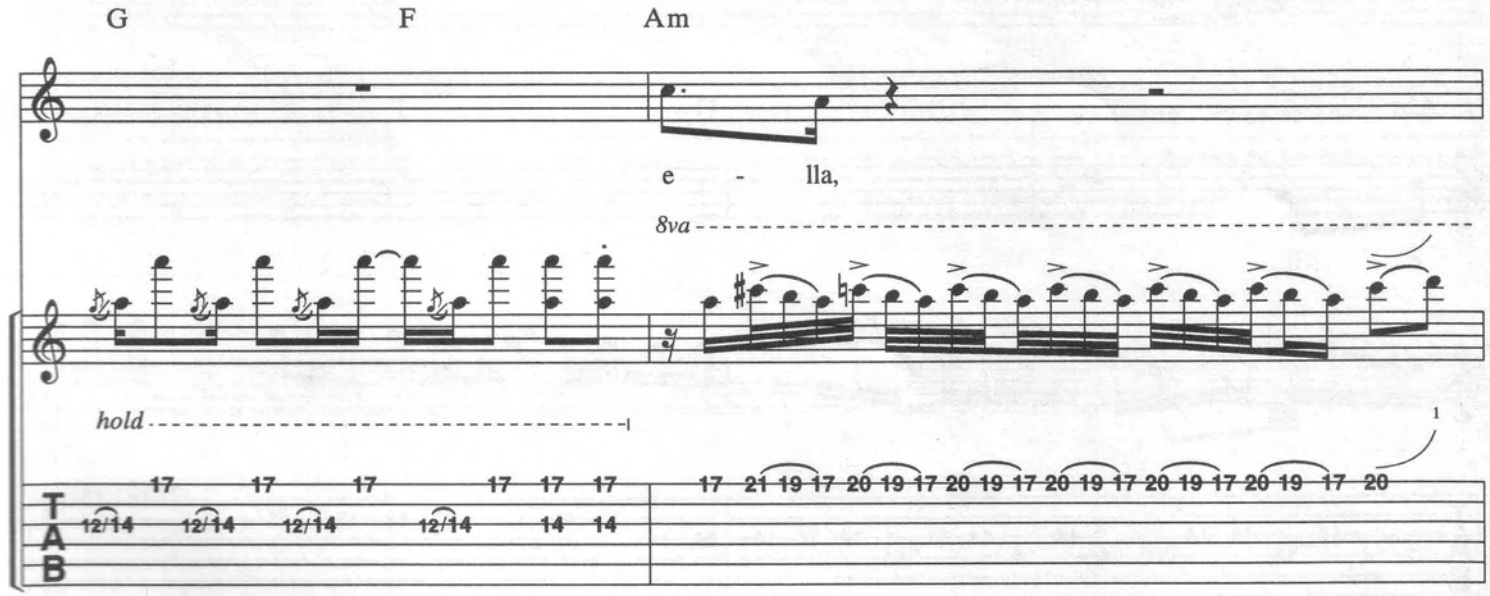


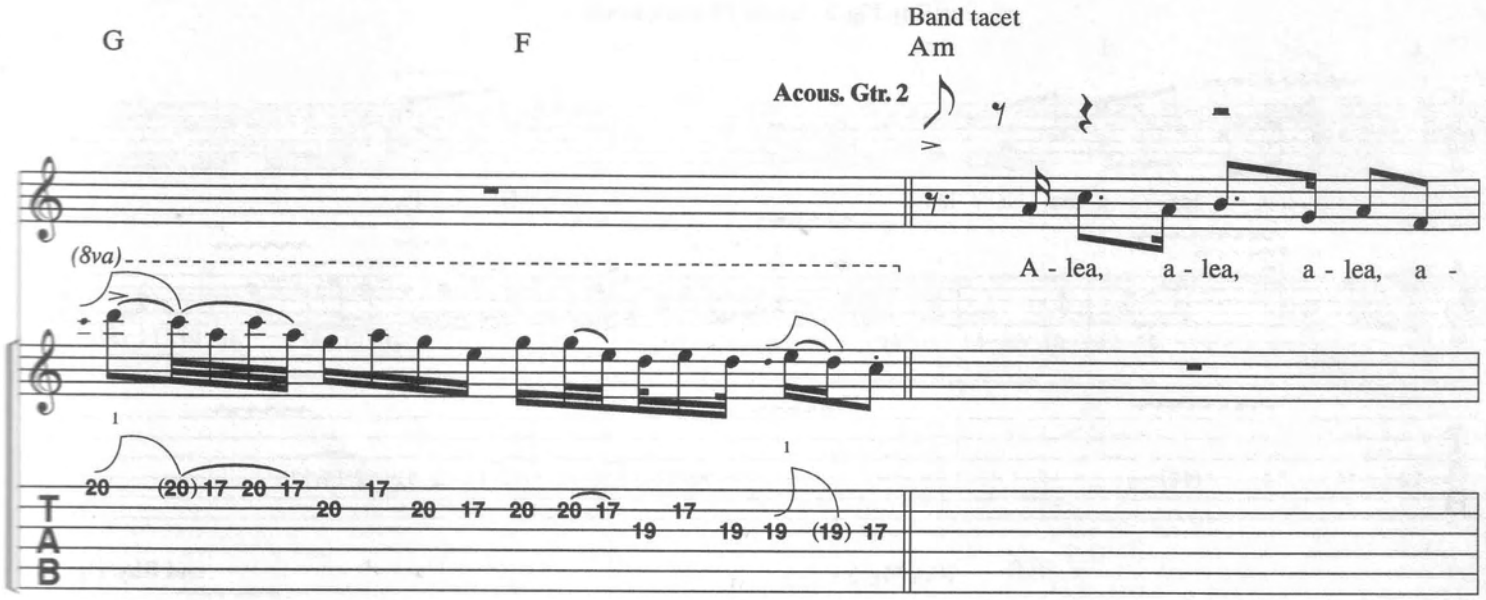
Guitar Solo:
w/Rhy. Fig. 2 *(Acous. Gtr. 2 & Keybd.) 7 1/2 times, simile*

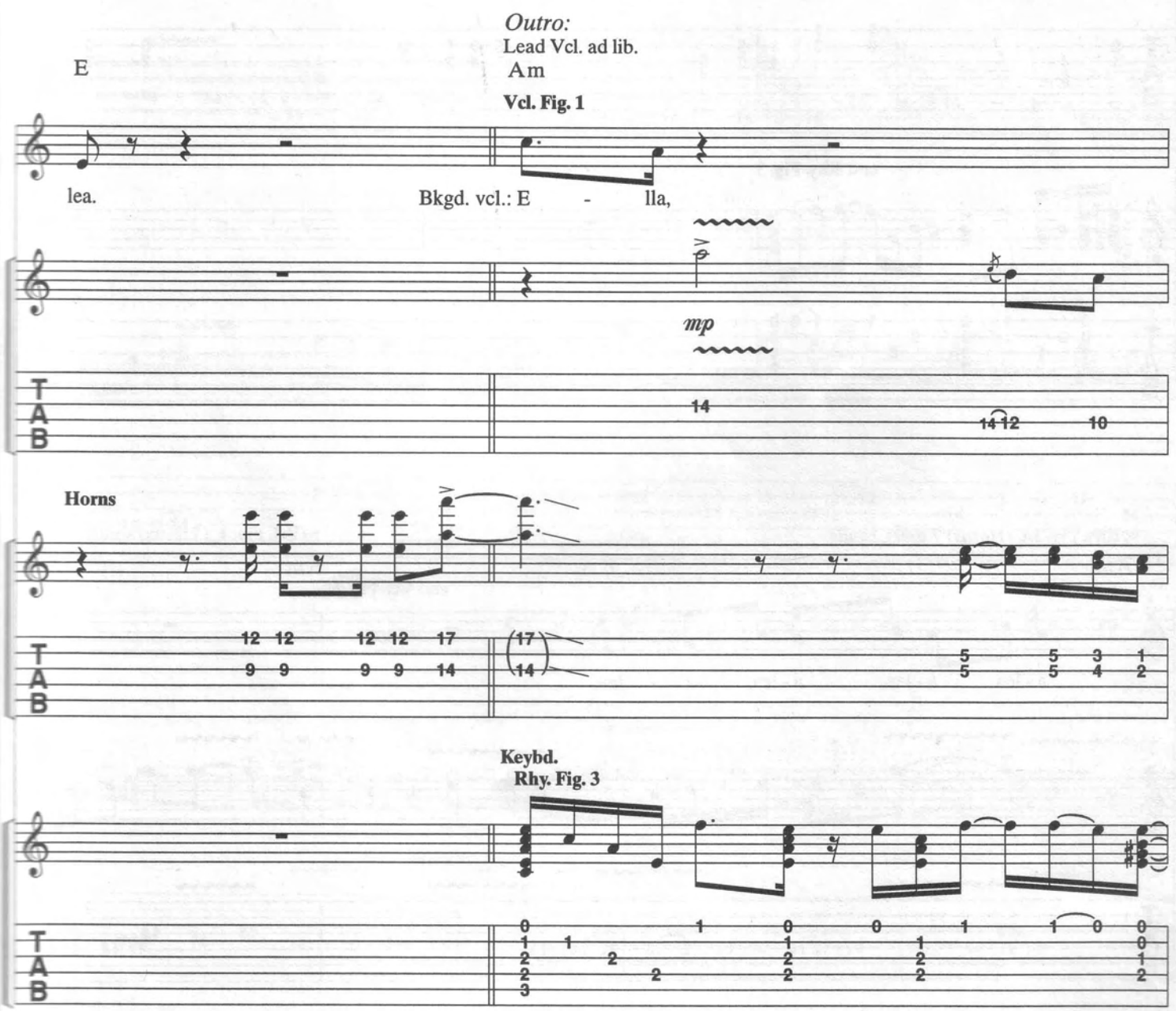


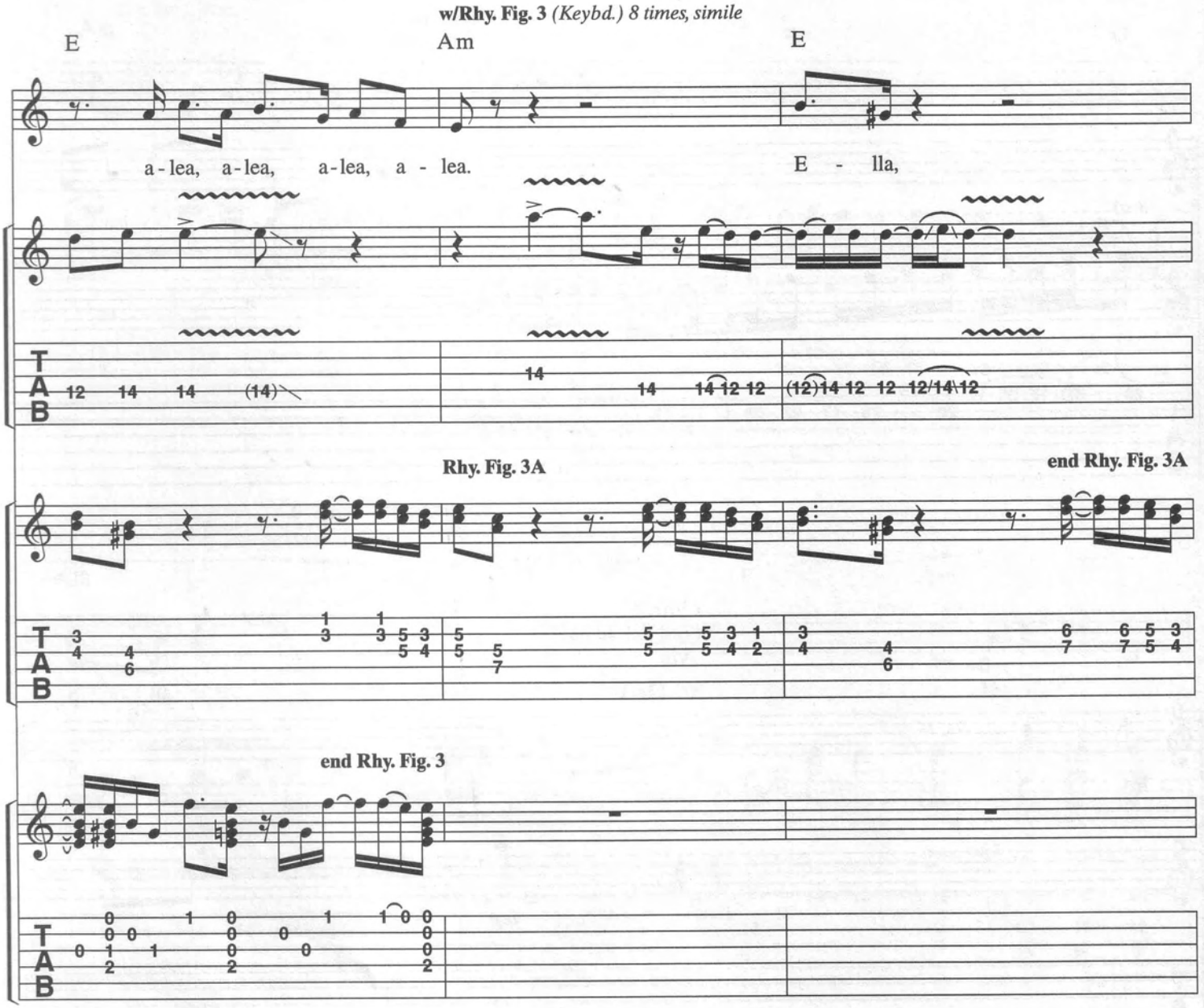

Am
G
F
e - lla,
3
T
A
B

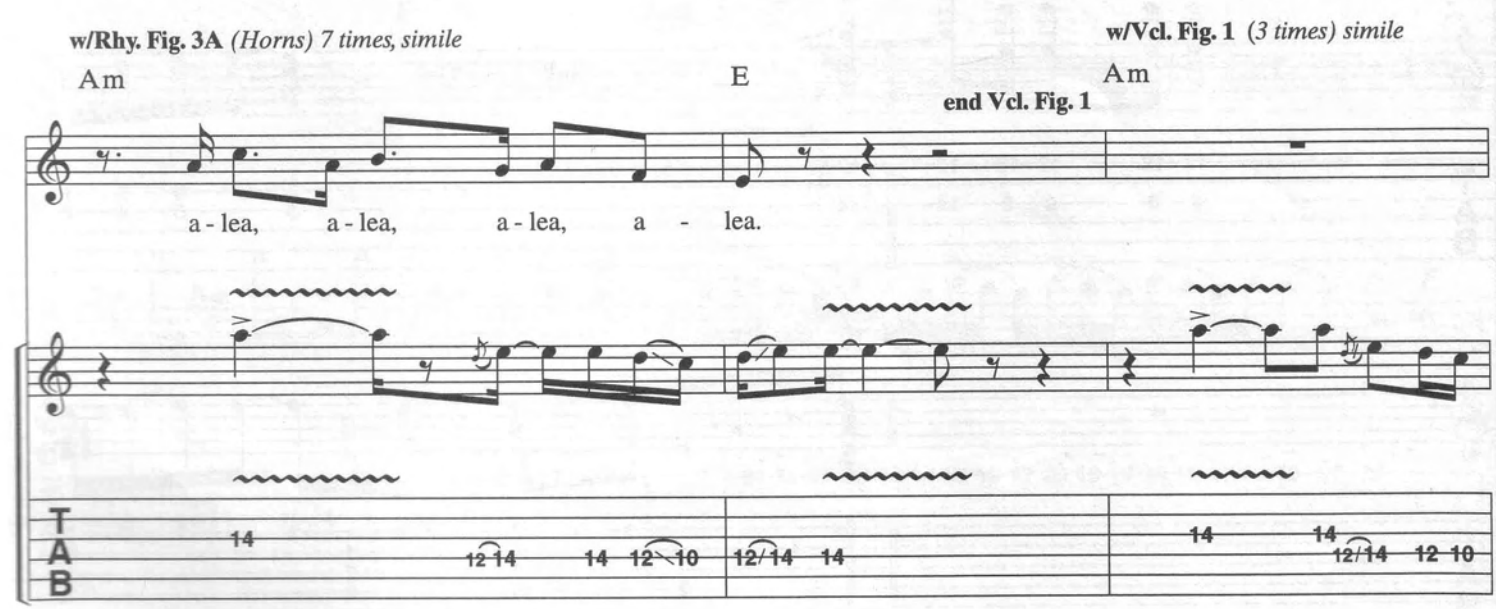

Am
G
F
Am
e - lla,
e - lla,
trem. pick
T
A
B

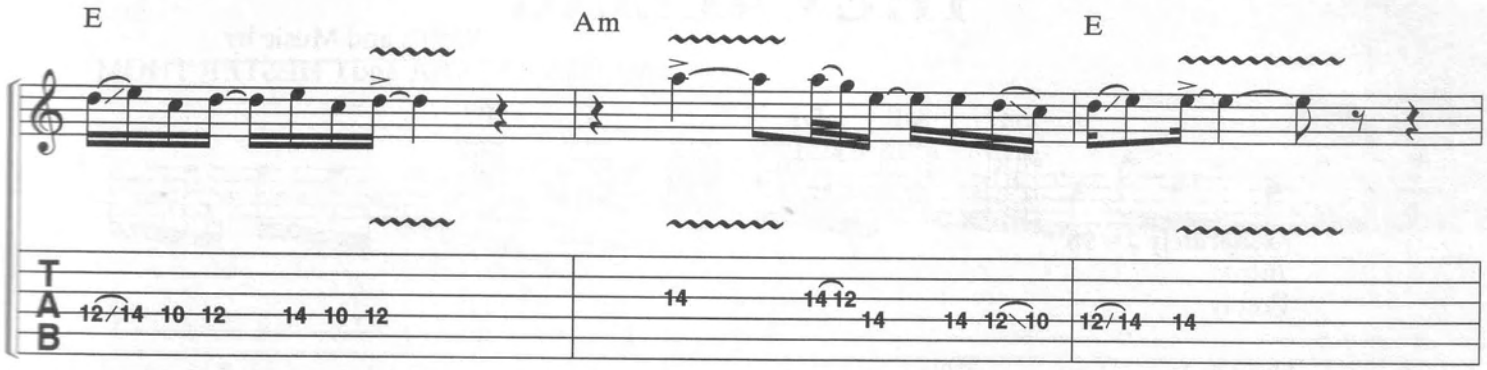

G
F
Am
e - lla,
8va
hold
T
A
B

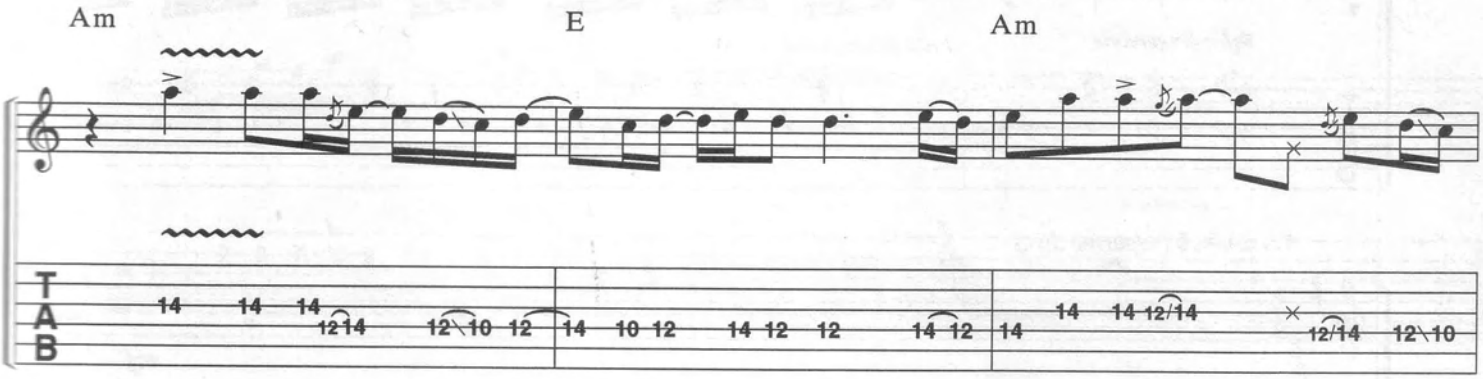

G
F
Band tacet
Am
Acous. Gtr. 2
(8va)
A - lea, a - lea, a - lea, a -
T
A
B

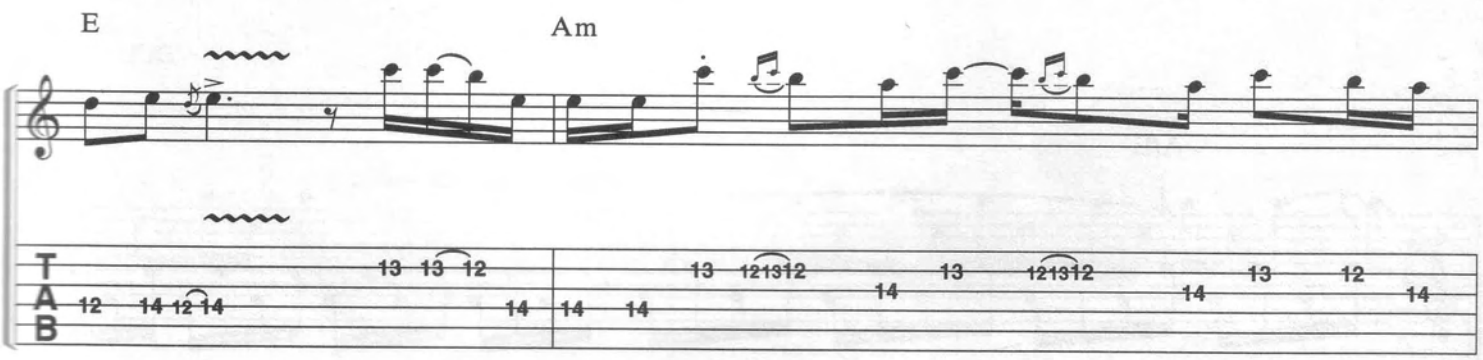

Outro:
Lead Vcl. ad lib.
E
Am
Vcl. Fig. 1
lea.
Bkgd. vcl.: E - lla,
mp
Horns
Keybd.
Rhy. Fig. 3
T
A
B

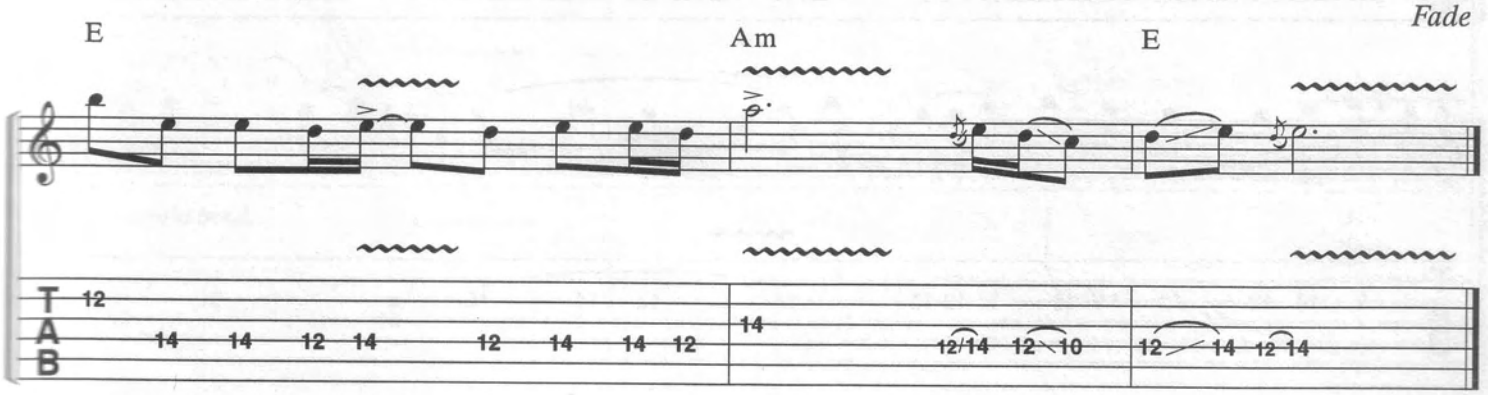

w/Rhy. Fig. 3 (Keybd.) 8 times, simile
E
Am
E
a - lea, a - lea, a - lea, a - lea.
E - lla,
Rhy. Fig. 3A
end Rhy. Fig. 3A
end Rhy. Fig. 3


w/Rhy. Fig. 3A (Horns) 7 times, simile
w/Vcl. Fig. 1 (3 times) simile
Am
E
Am
end Vcl. Fig. 1
a - lea, a - lea, a - lea, a - lea.


E
Am
E
T
A
B
12/14 10 12 14 10 12
14 14 12 14 14 12 10 12/14 14

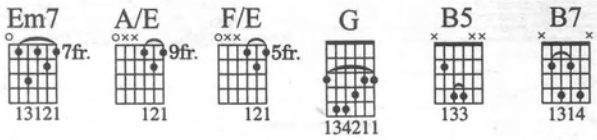

Am
E
Am
T
A
B
14 14 14 12 14 12 10 12 14 10 12 14 12 12 14 12 14 14 14 12/14 12/14 12 10


E
Am
T
A
B
12 14 12 14 13 13 12 14 14 14 13 12 13 12 14 13 12 13 12 14 13 12 14


E
Am
E
Fade
T
A
B
12 14 14 12 14 12 14 14 12 14 12/14 12 10 12 14 12 14

THE CALLING

Words and Music by
CARLOS SANTANA and CHESTER THOMPSON



Moderately ♩ = 98
Intro:
Freely

Elec. Gtr. 1 *(clean-tone)*
Keybd. *(arr. for gtr.)*
Em7
mf *fingerstyle*
hold throughout

Elec. Gtr. 2 *(w/partial dist.)*
mf

A/E

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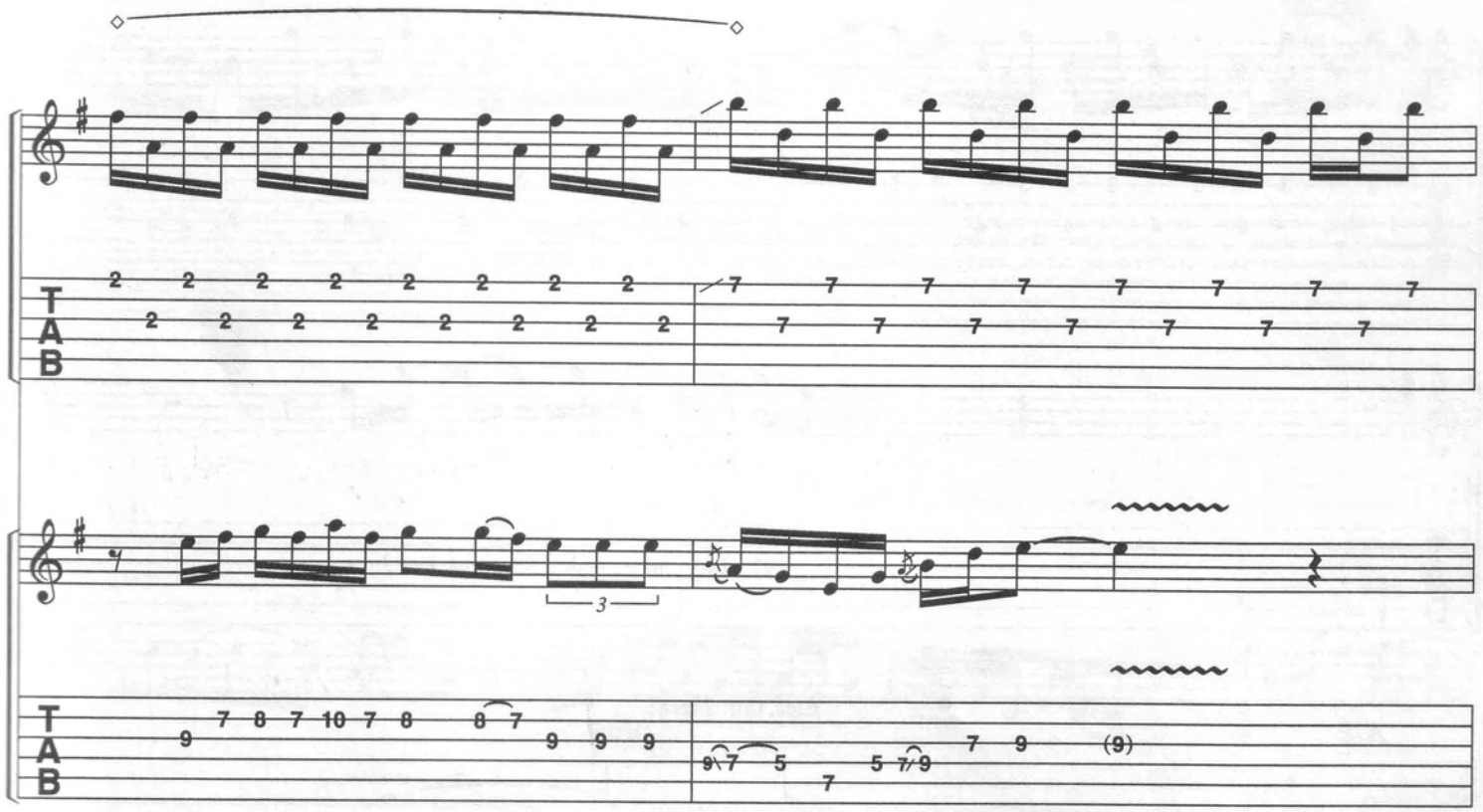
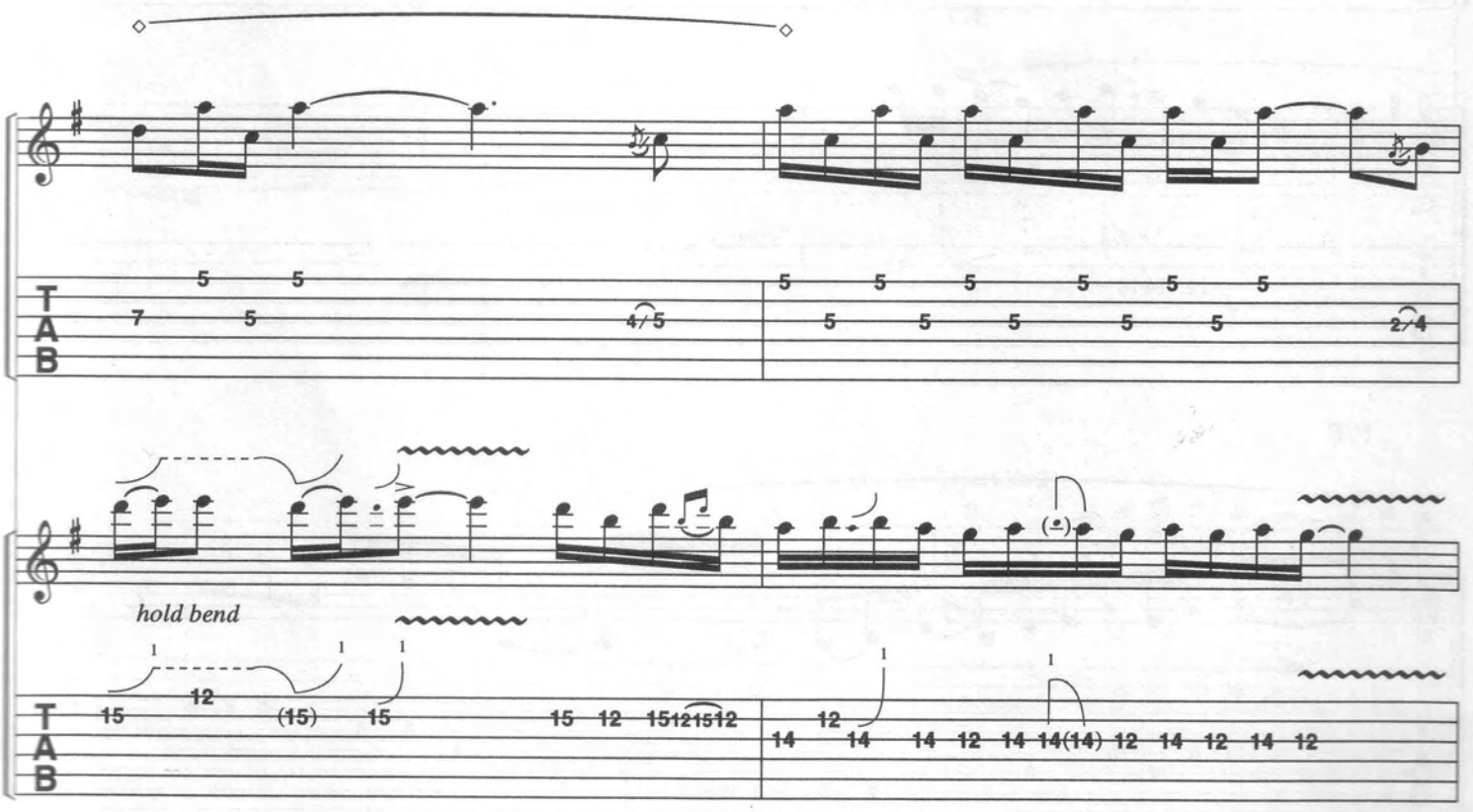
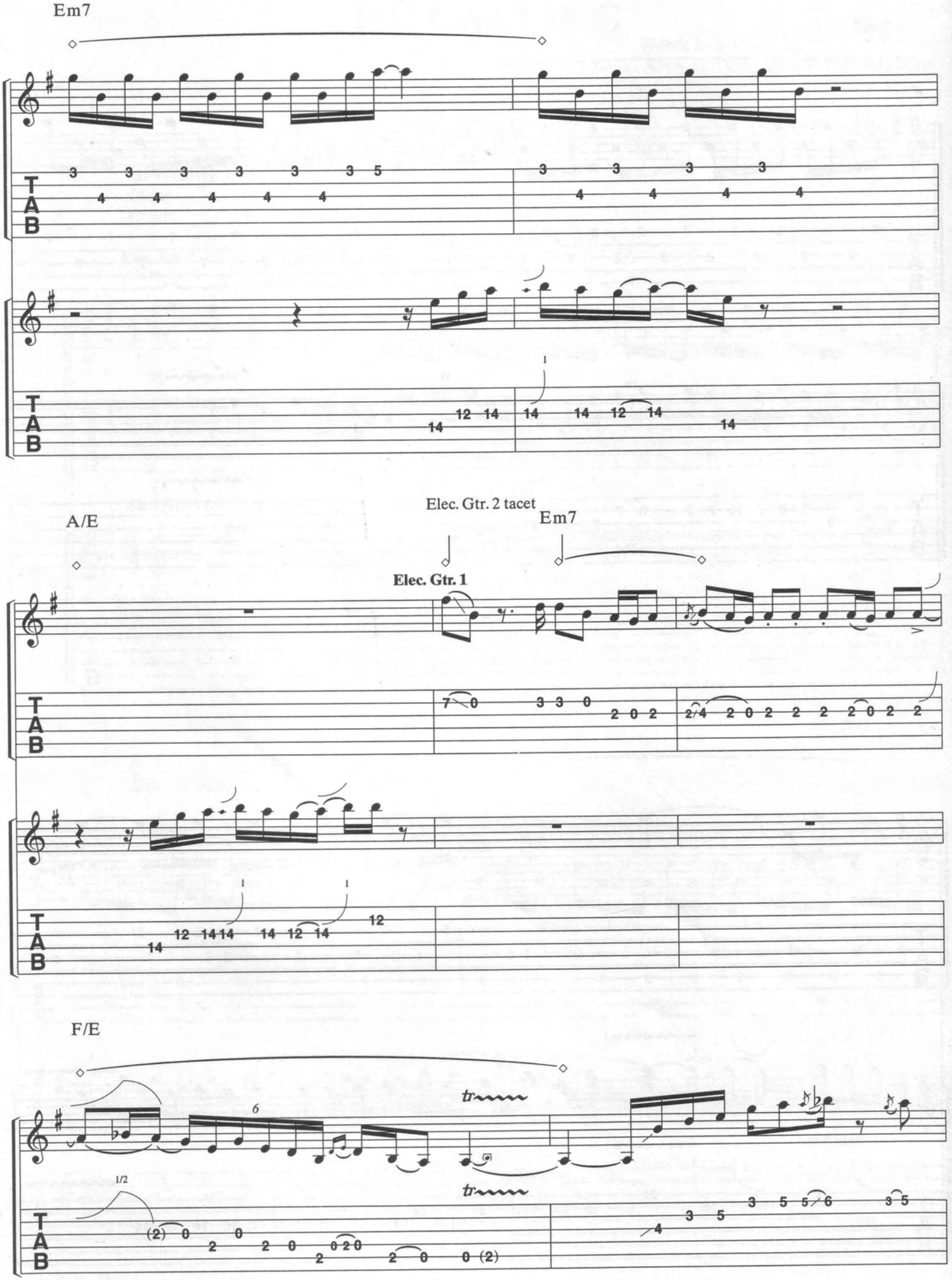
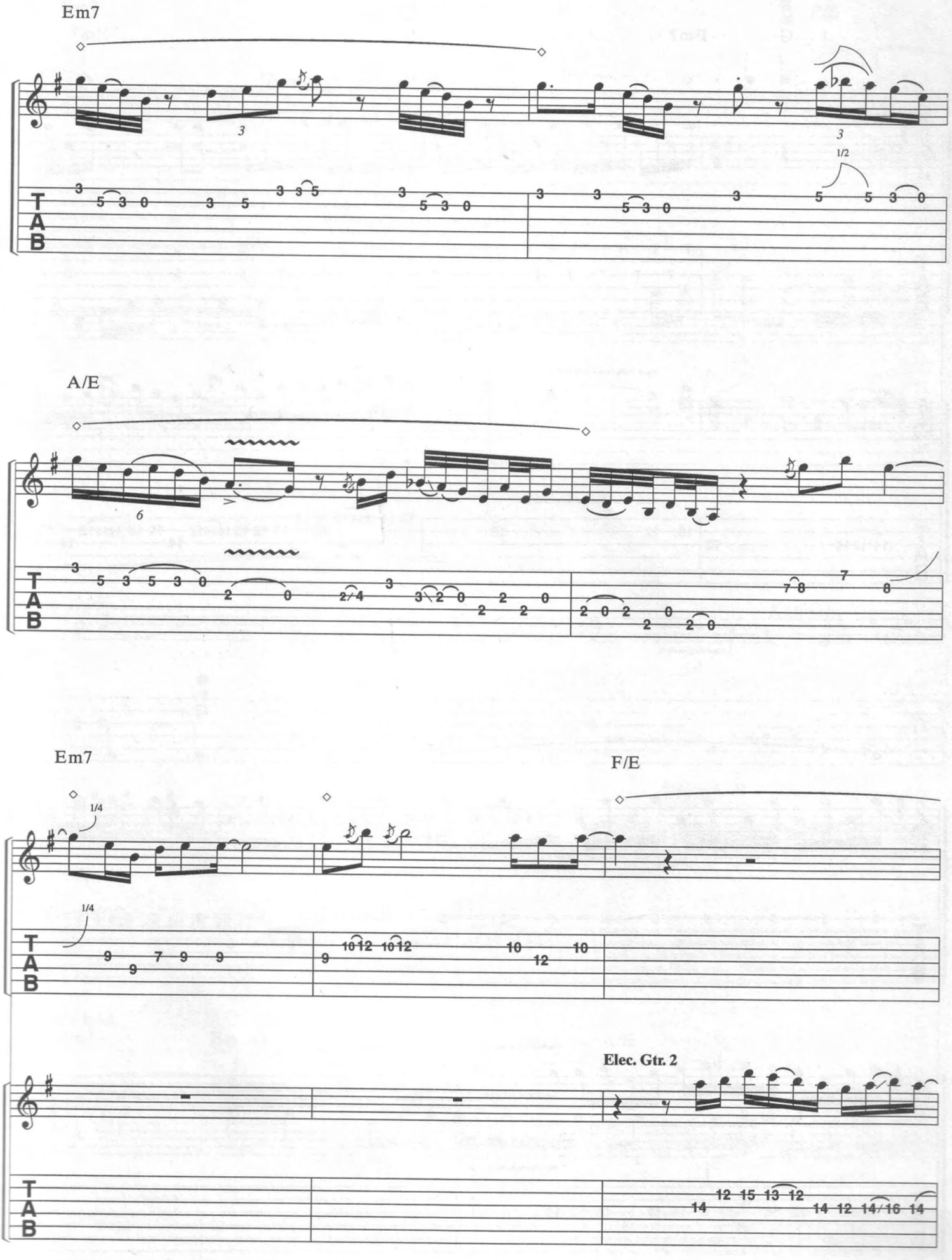
Em7

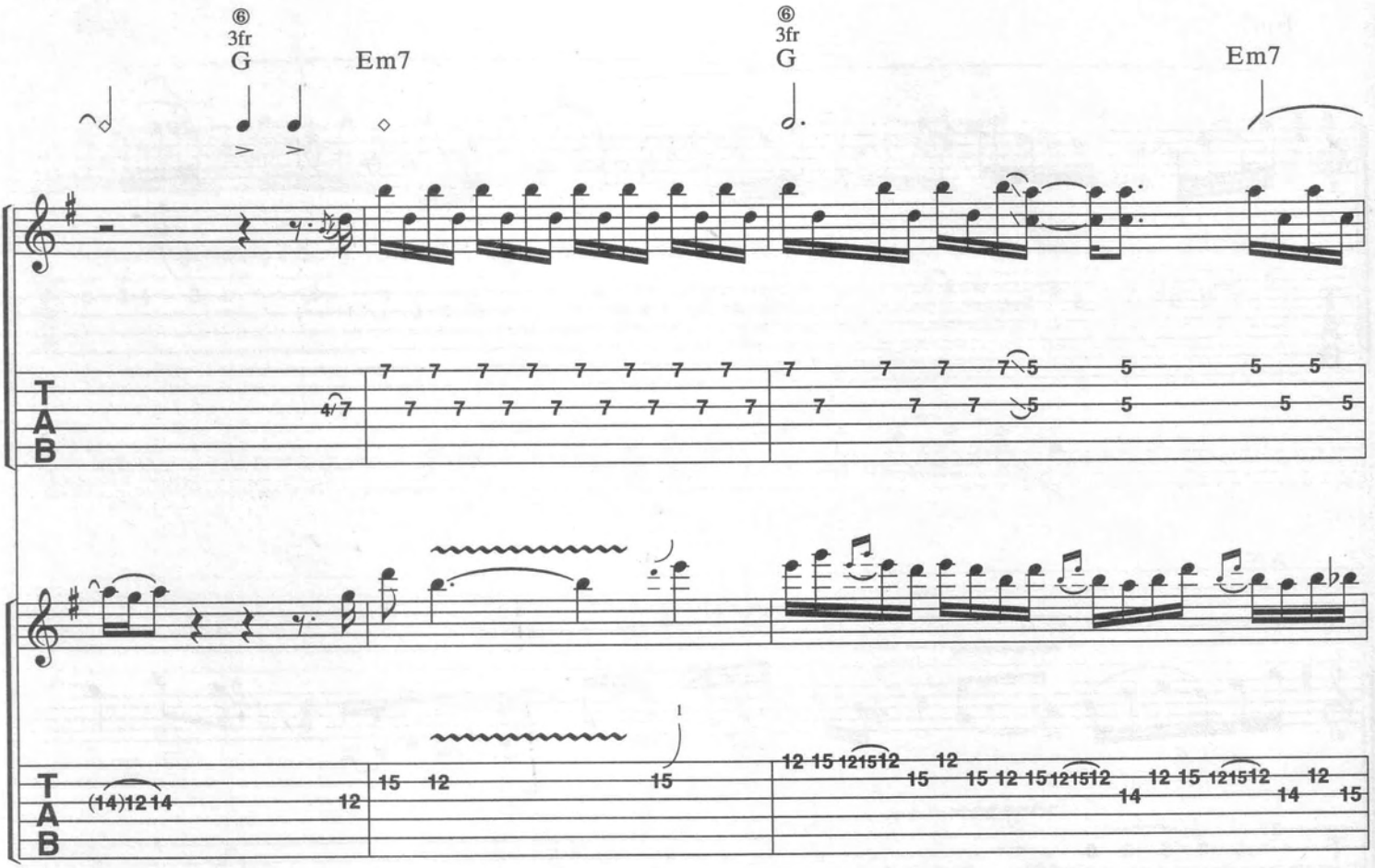


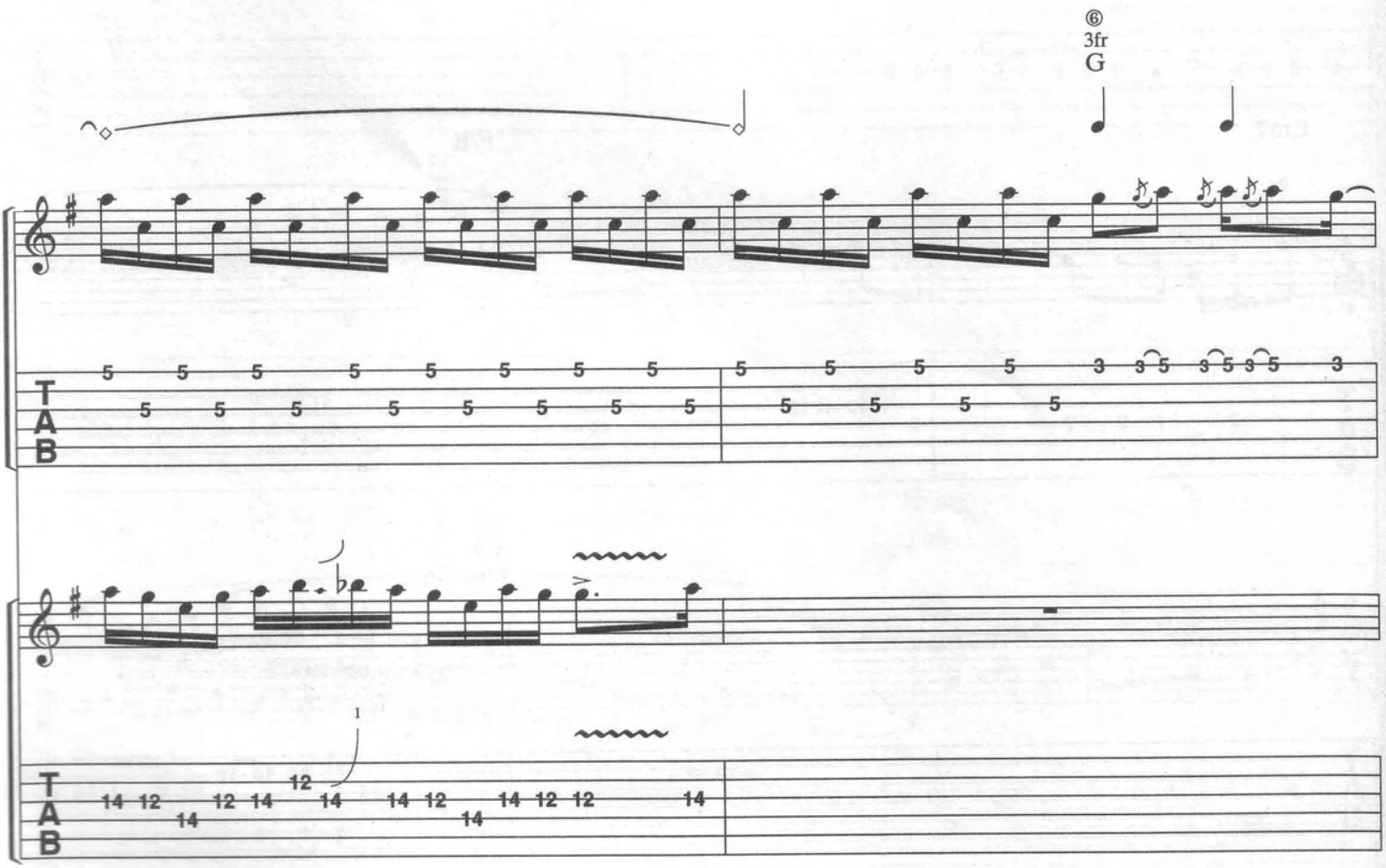
F/E

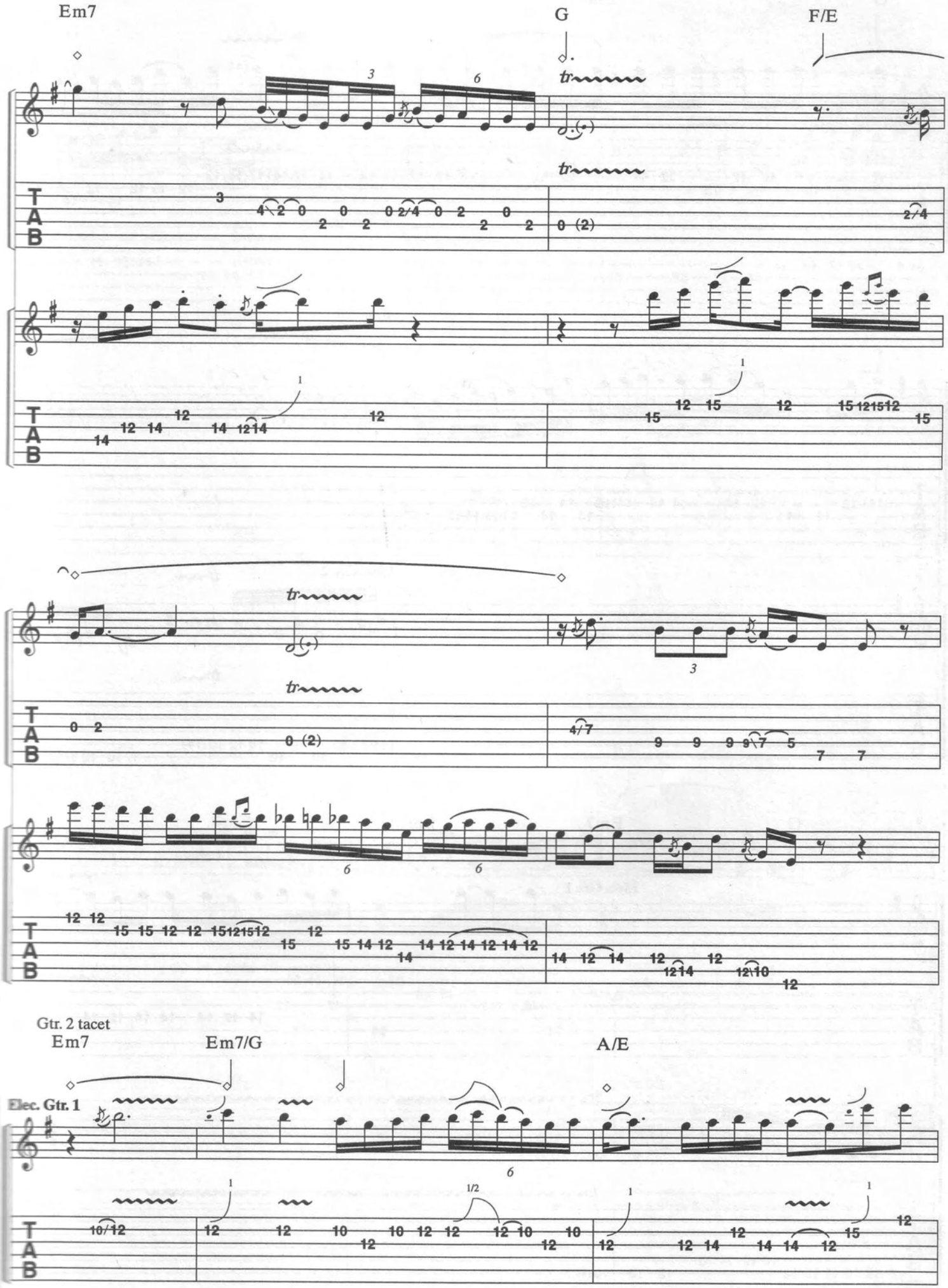


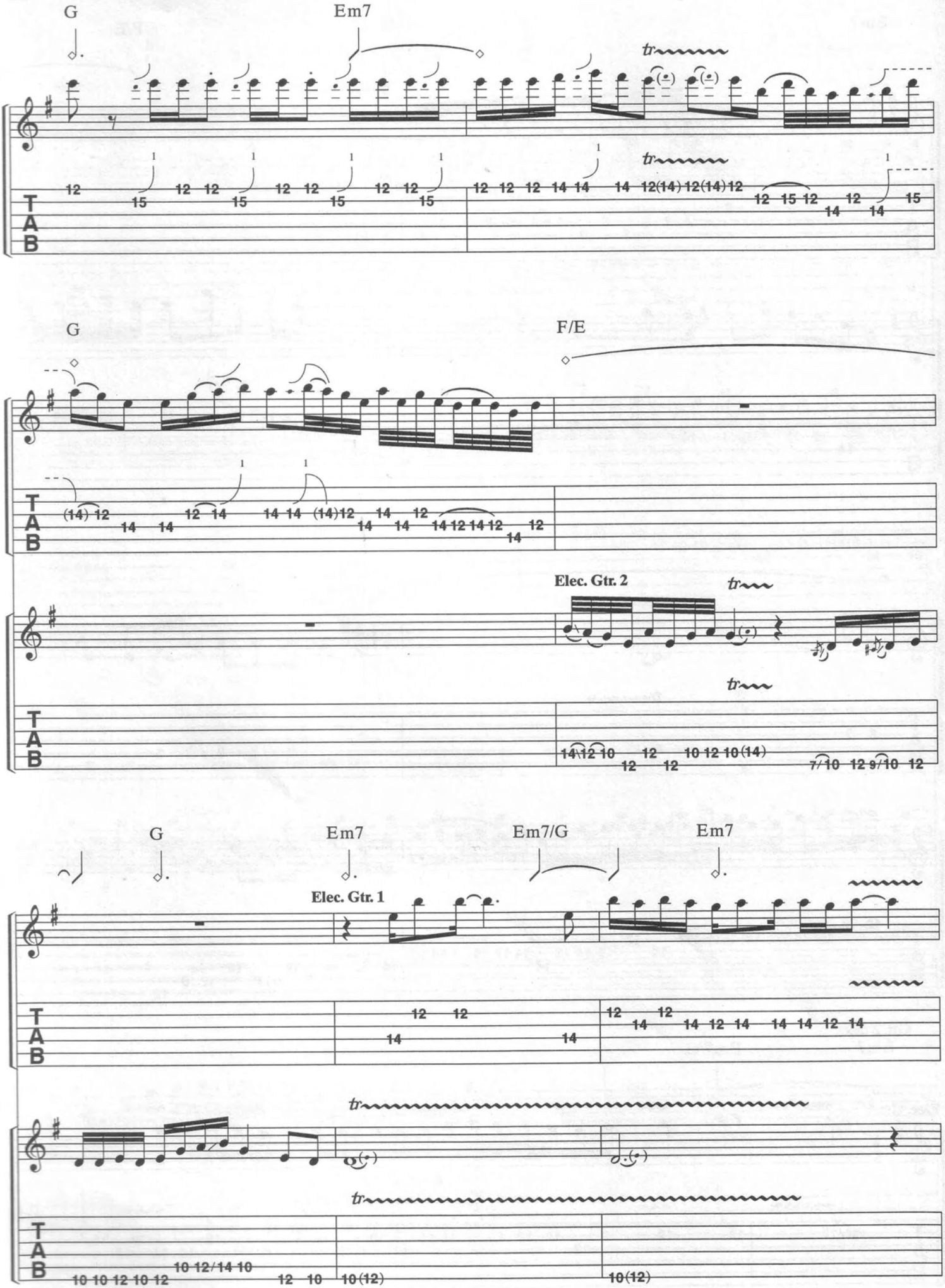

Em7
A/E
Elec. Gtr. 2 tacet
Em7
Elec. Gtr. 1
F/E
tr
tr
1/2
T
A
B

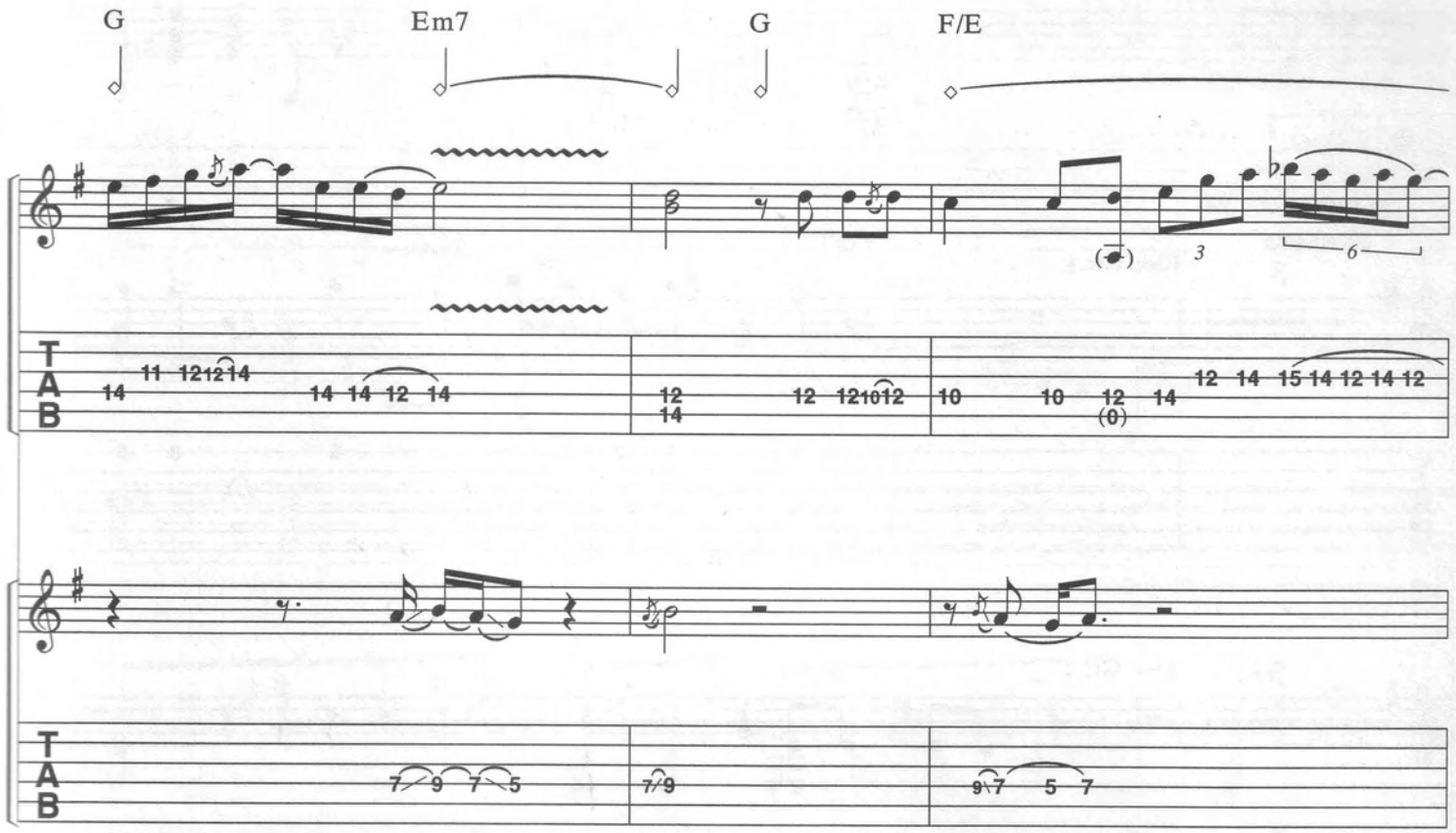

Em7
A/E
Em7
F/E
Elec. Gtr. 2
T
A
B

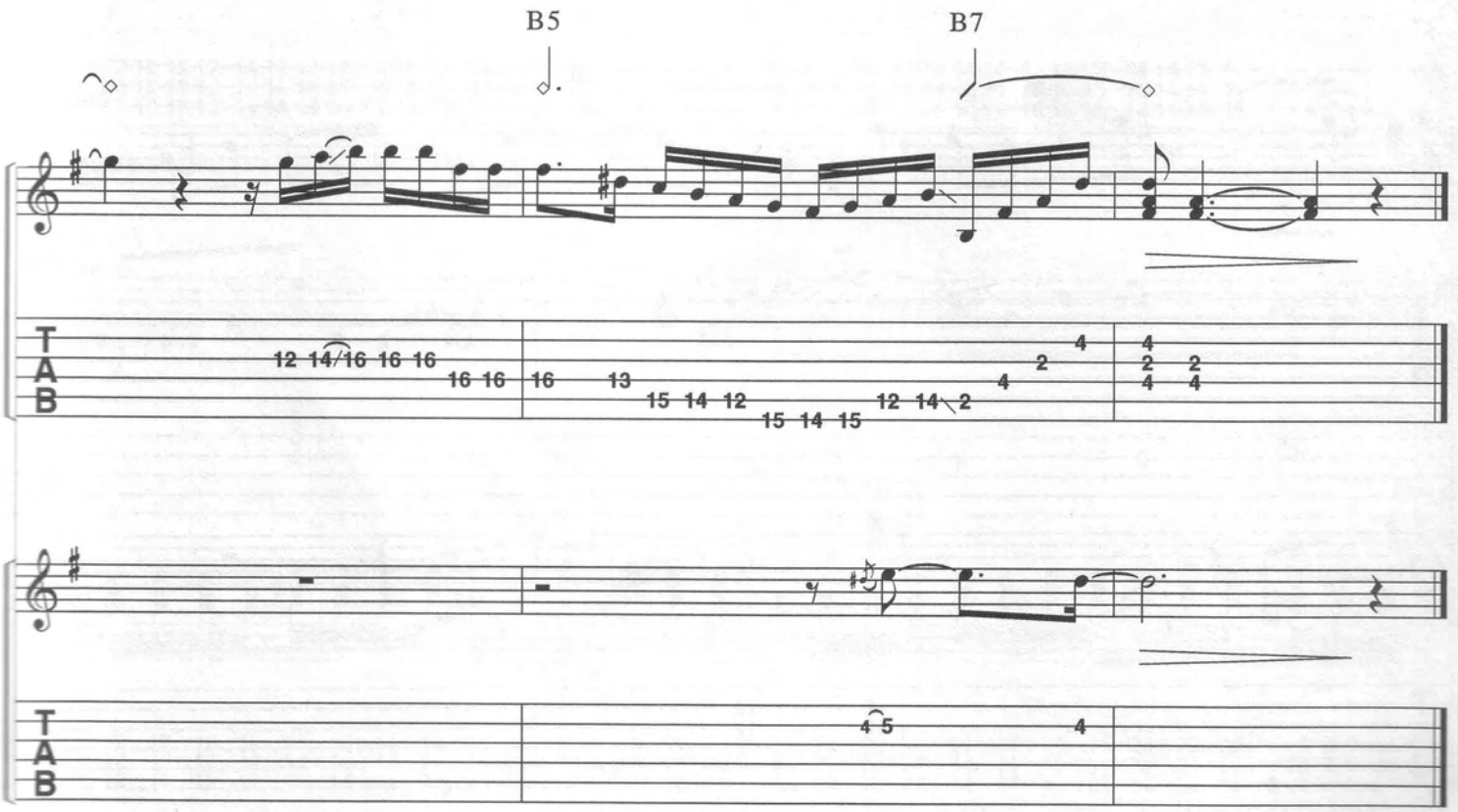

⑥
3fr
G
Em7
⑥
3fr
G
Em7
T
A
B

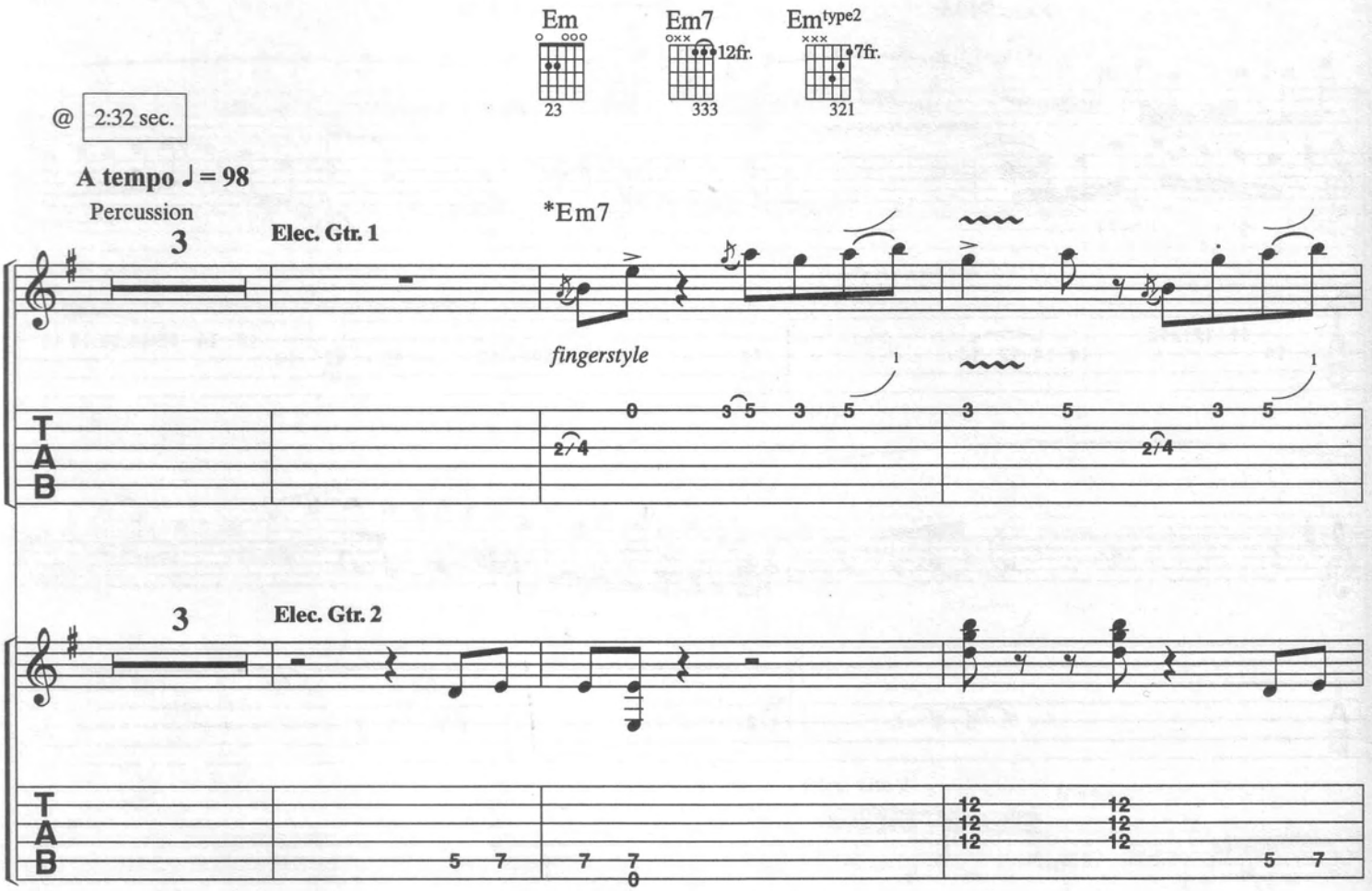

⑥
3fr
G
T
A
B


Em7
G
F/E
Em7
Em7/G
A/E
Gtr. 2 tacet
Elec. Gtr. 1
T
A
B

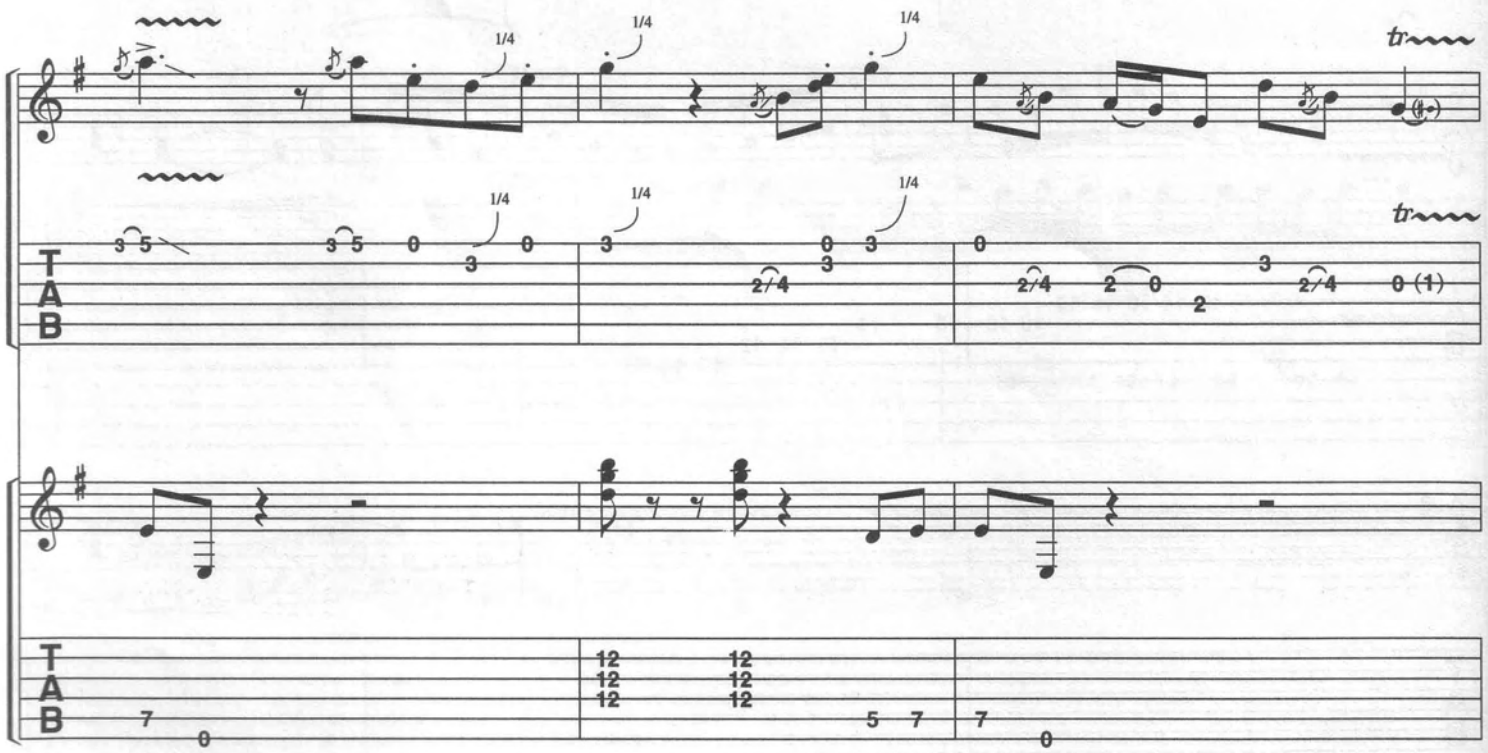

G
Em7
tr
T
A
B
12 15 12 12 15 12 12 15 12 12 15
12 12 12 14 14 14 12(14) 12(14) 12
12 15 12 14 12 14 15
G
F/E
(14) 12 14 14 12 14 14 14 (14) 12 14 14 12 14 12 14 12 14 12
Elec. Gtr. 2
tr
14 12 10 12 12 10 12 10 (14) 7/10 12 9/10 12
G
Em7
Em7/G
Em7
Elec. Gtr. 1
12 12 14 14
12 12 14 14 12 14 14 14 12 14
tr
10 10 12 10 12 10 12/14 10 12 10
10(12)
10(12)

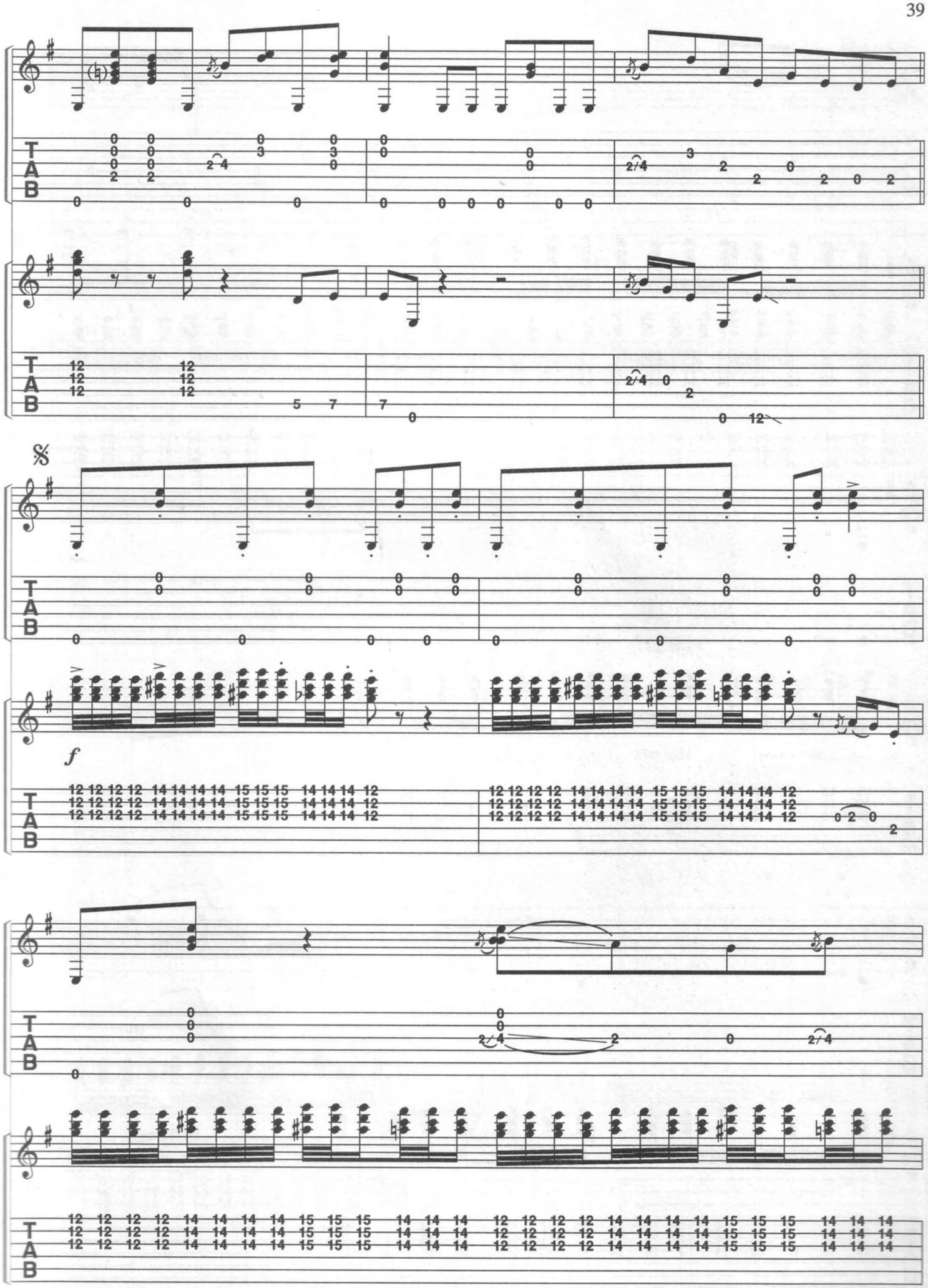

G
Em7
G
F/E
T
A
B

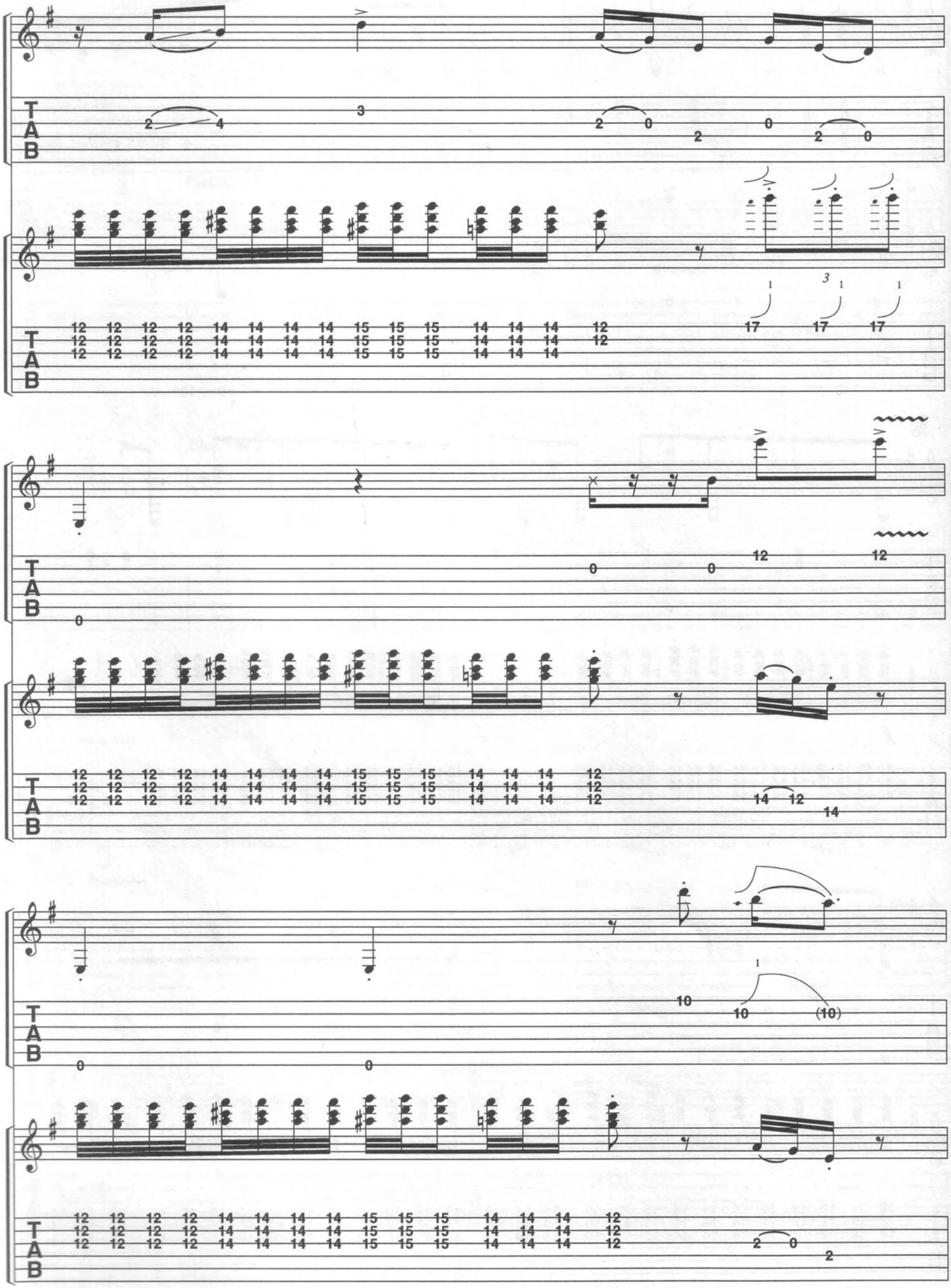

B5
B7
T
A
B

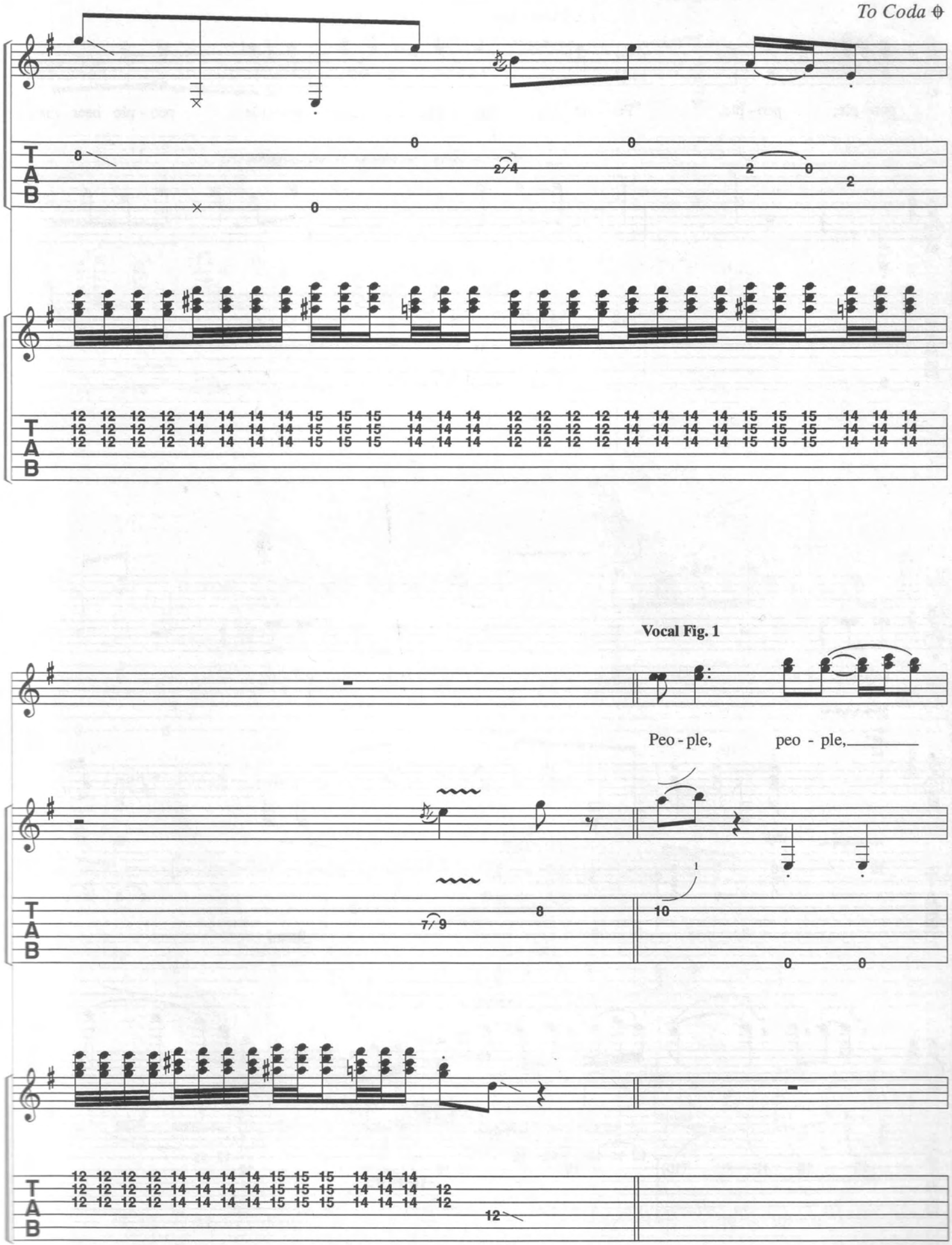


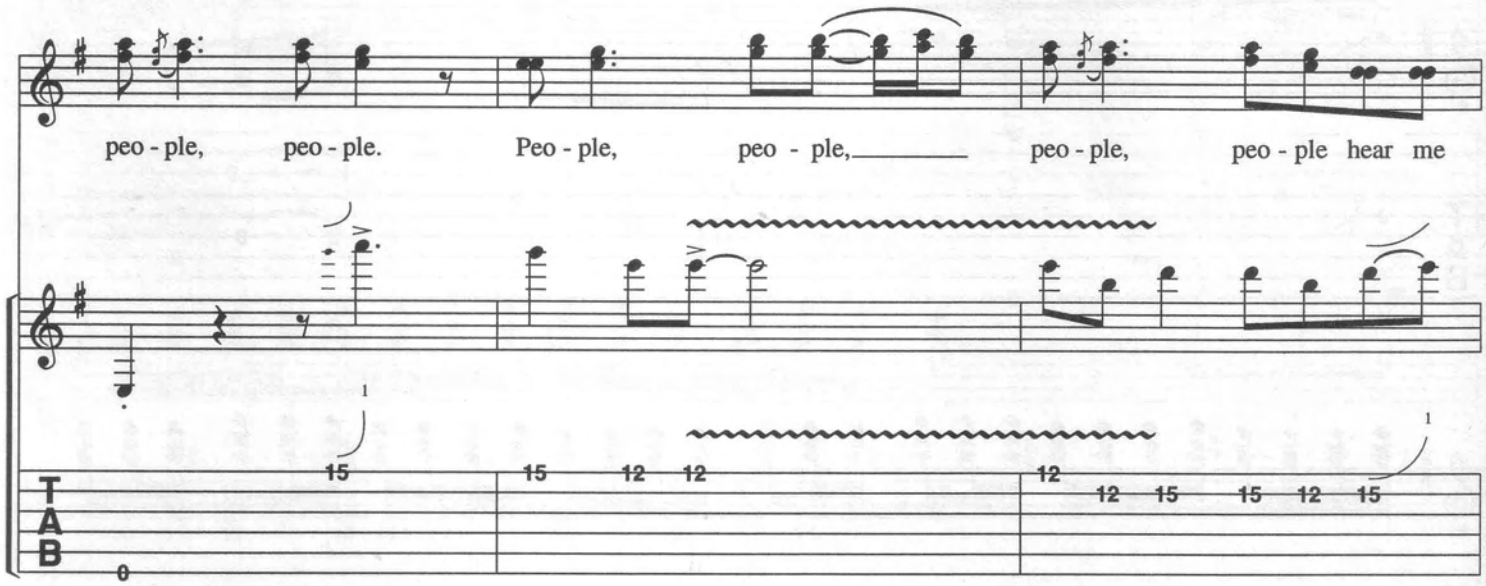
*Em7 represents tonality of entire song.

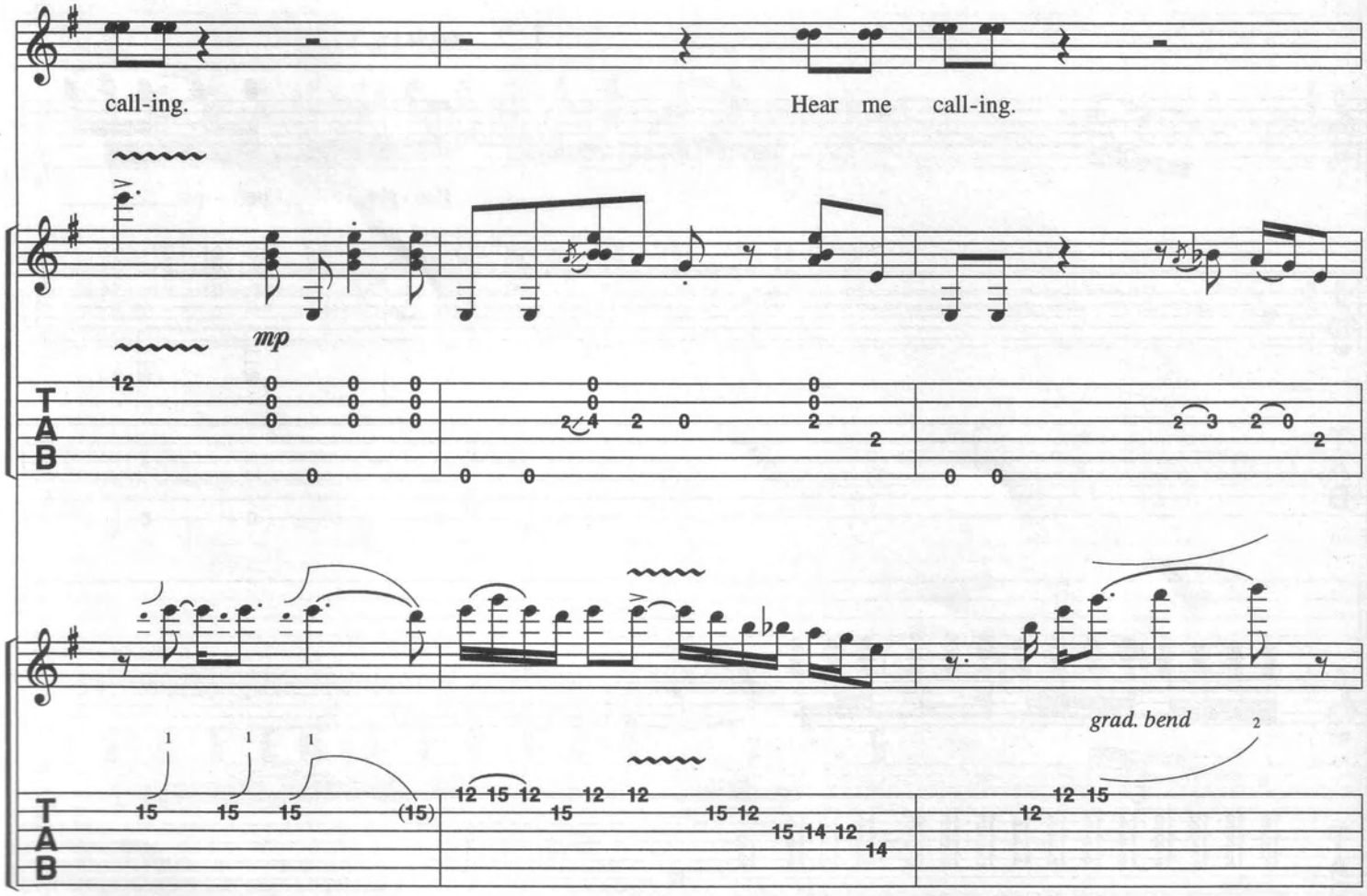


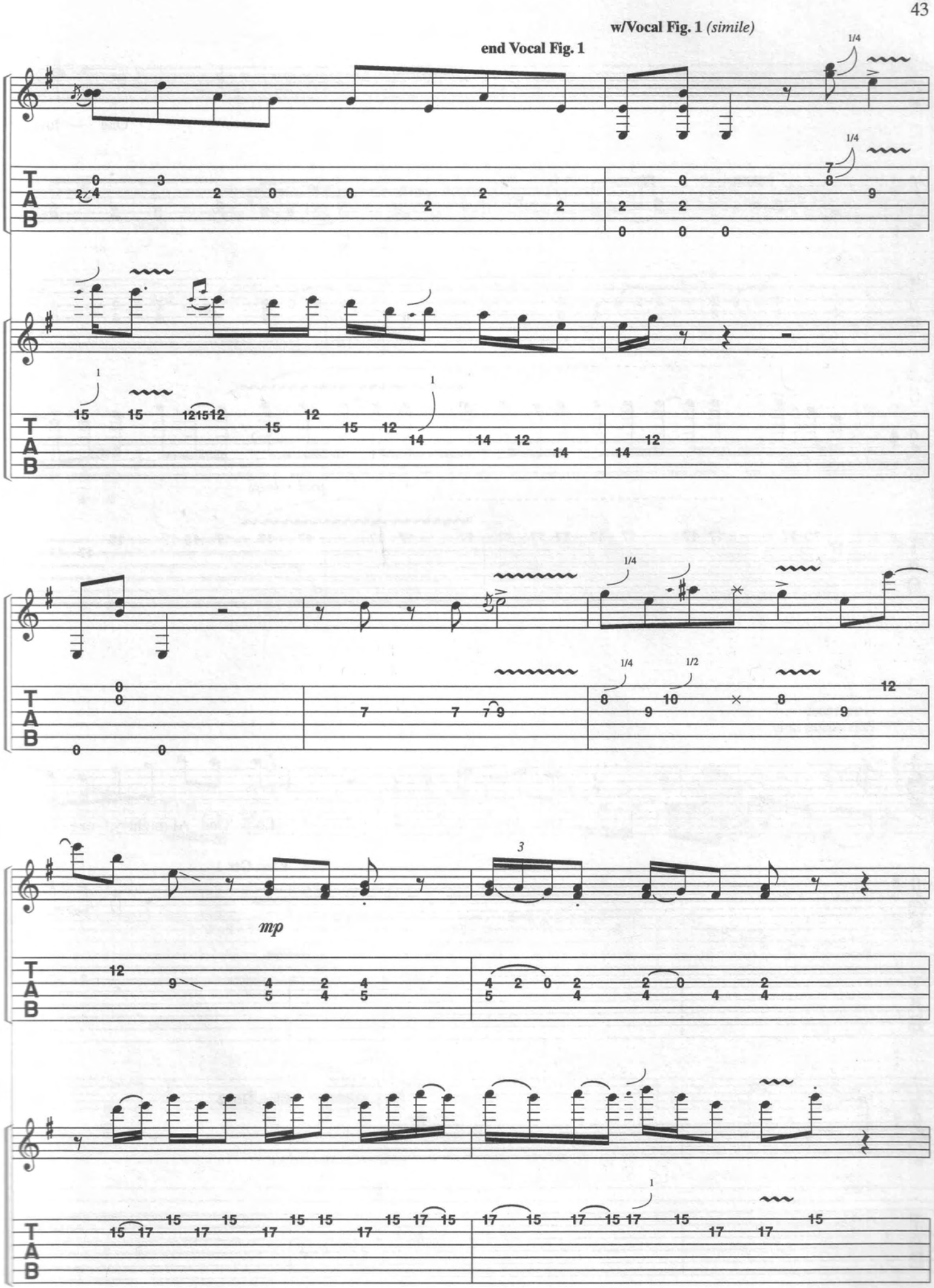

𝄋
f

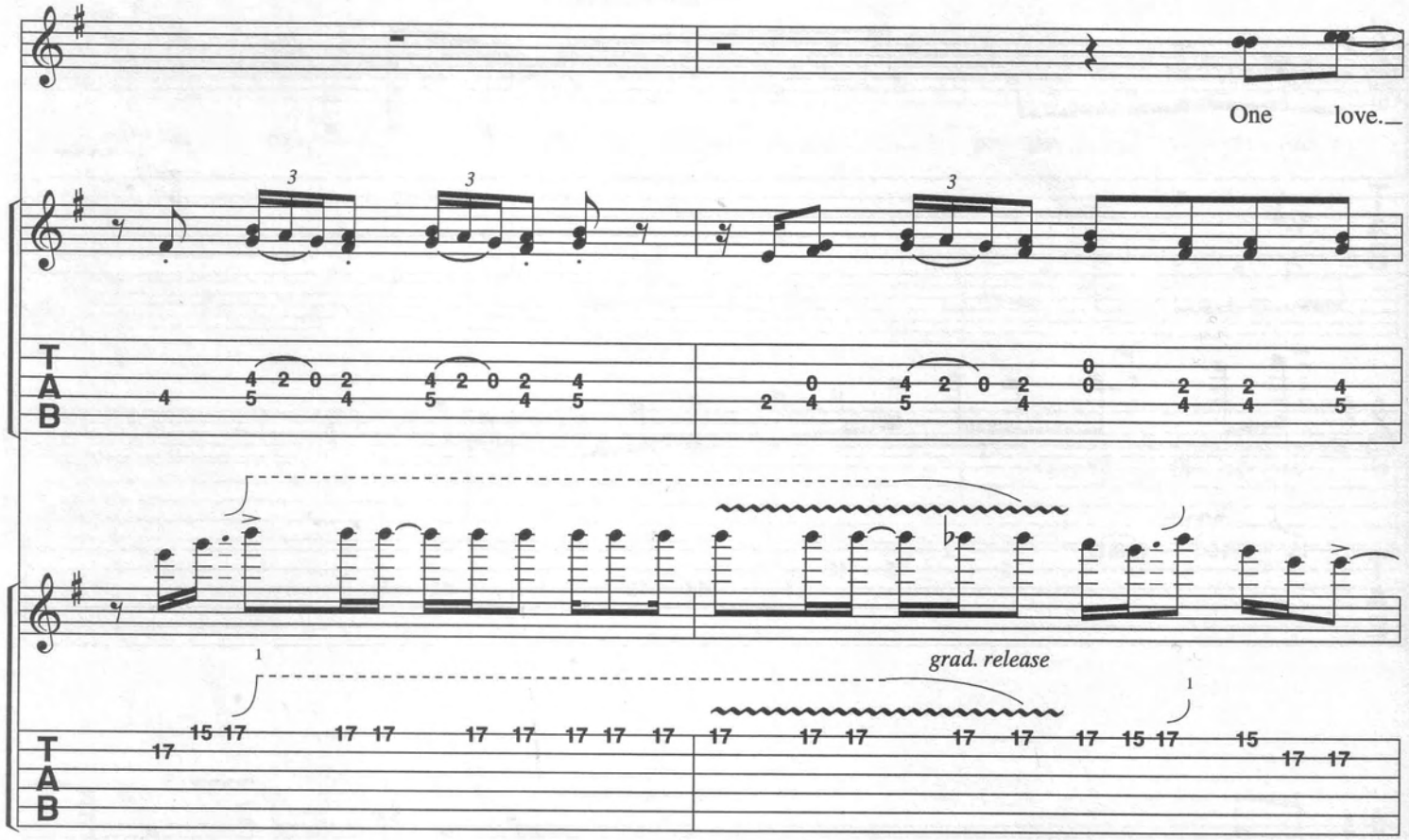



To Coda
Vocal Fig. 1
Peo - ple, peo - ple,

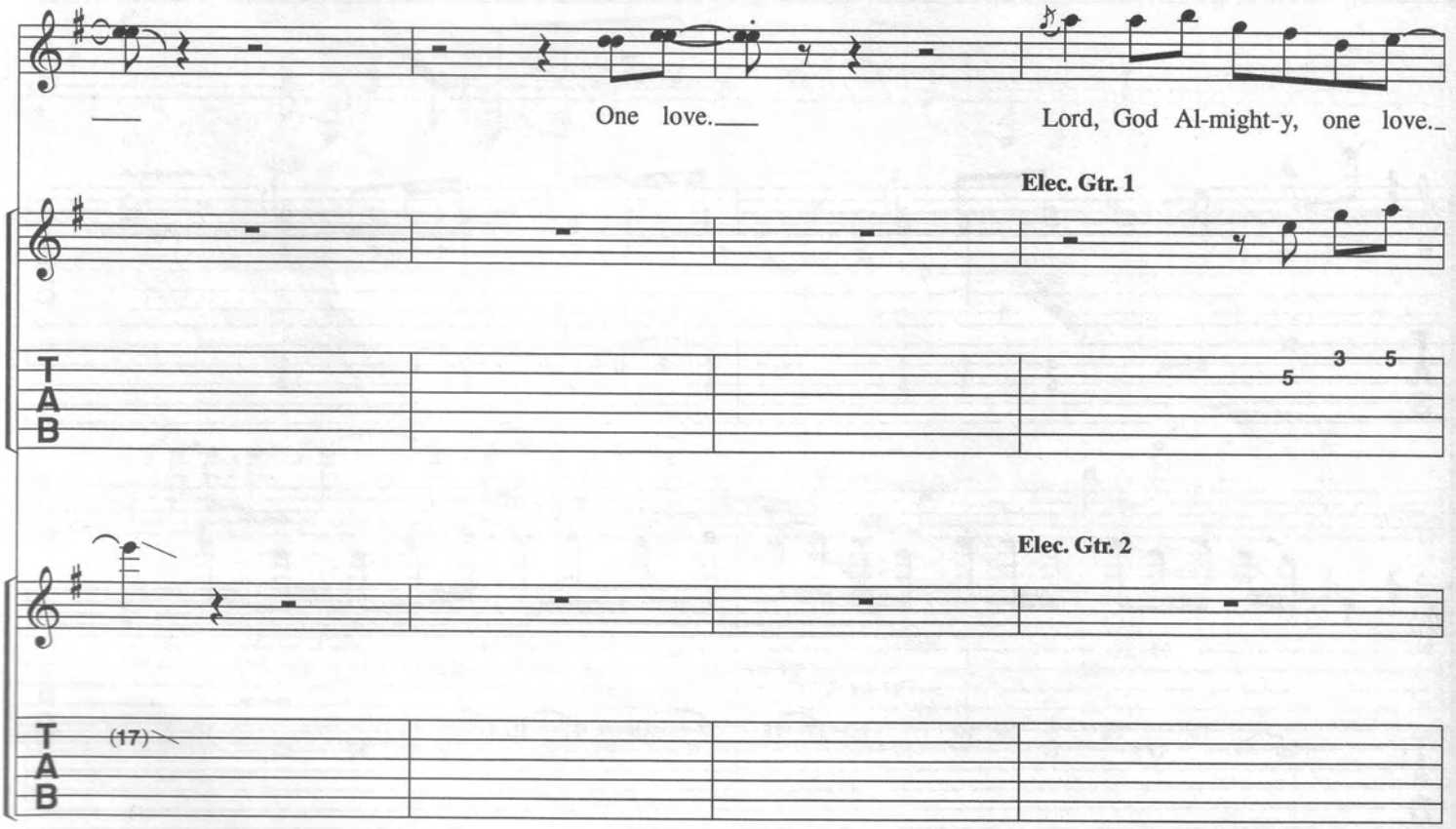

peo - ple, peo - ple. Peo - ple, peo - ple, peo - ple, peo - ple hear me
T
A
B

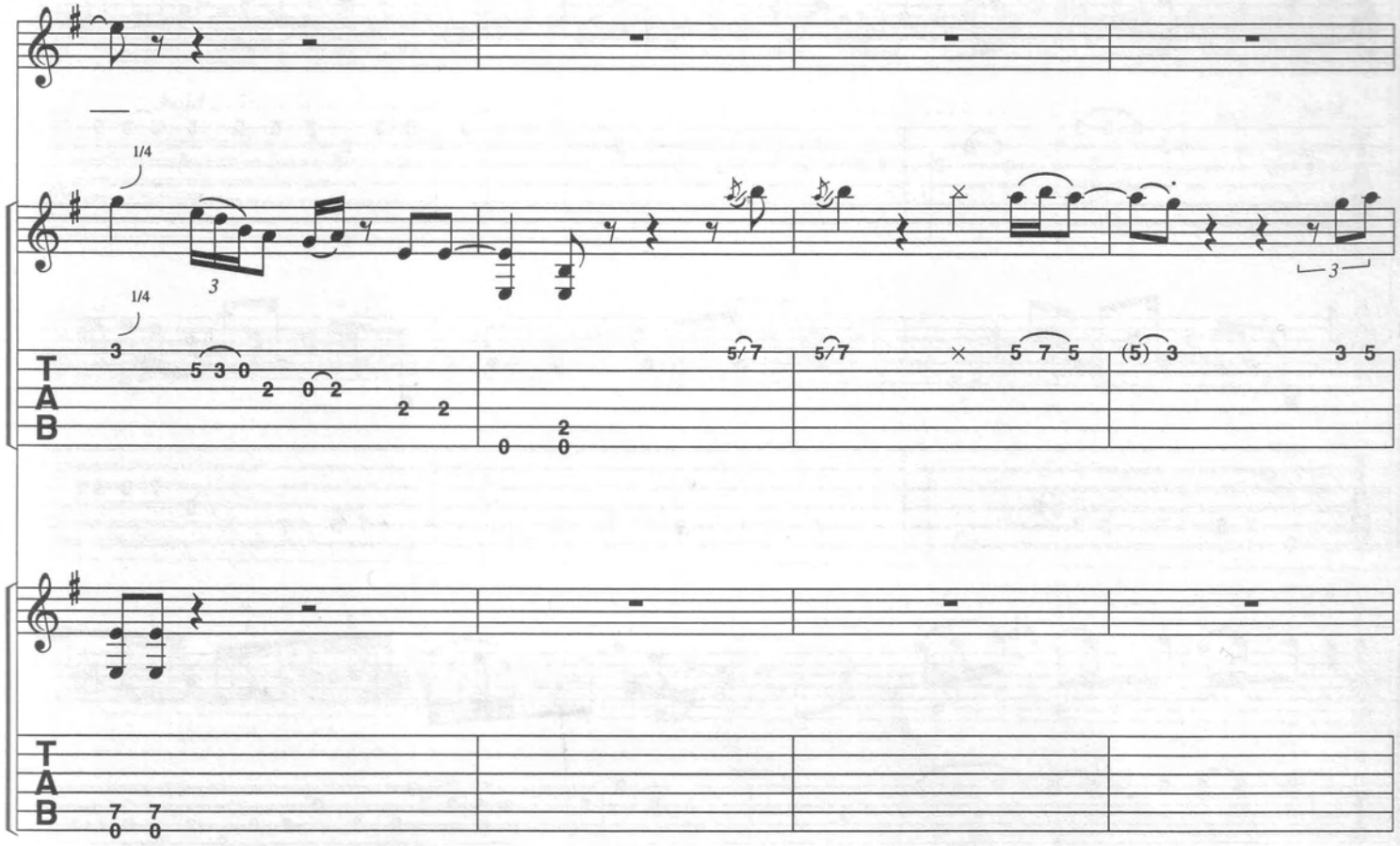

call-ing. Hear me call-ing.
mp
grad. bend
T
A
B


w/Vocal Fig. 1 (simile)
end Vocal Fig. 1
mp

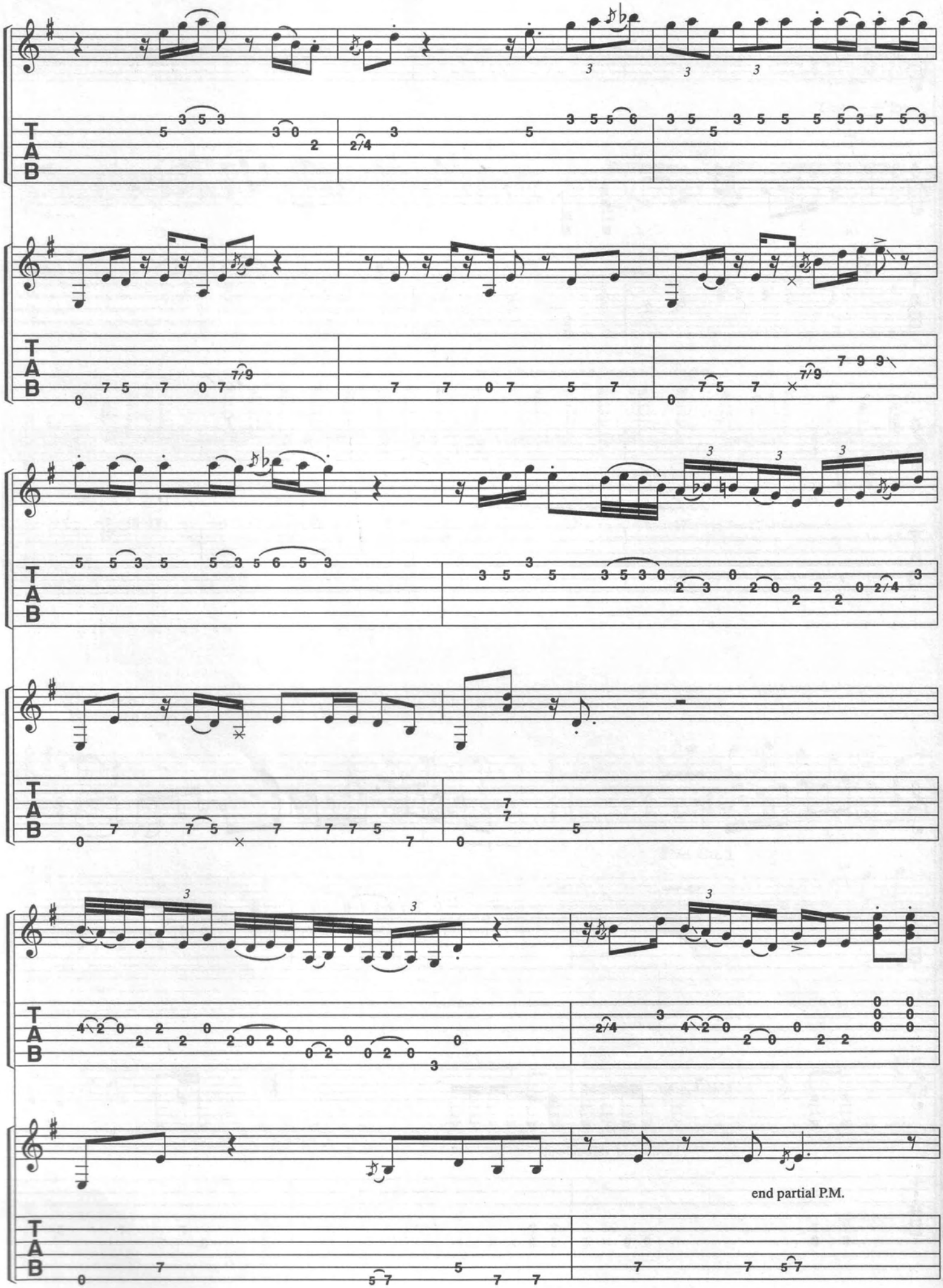


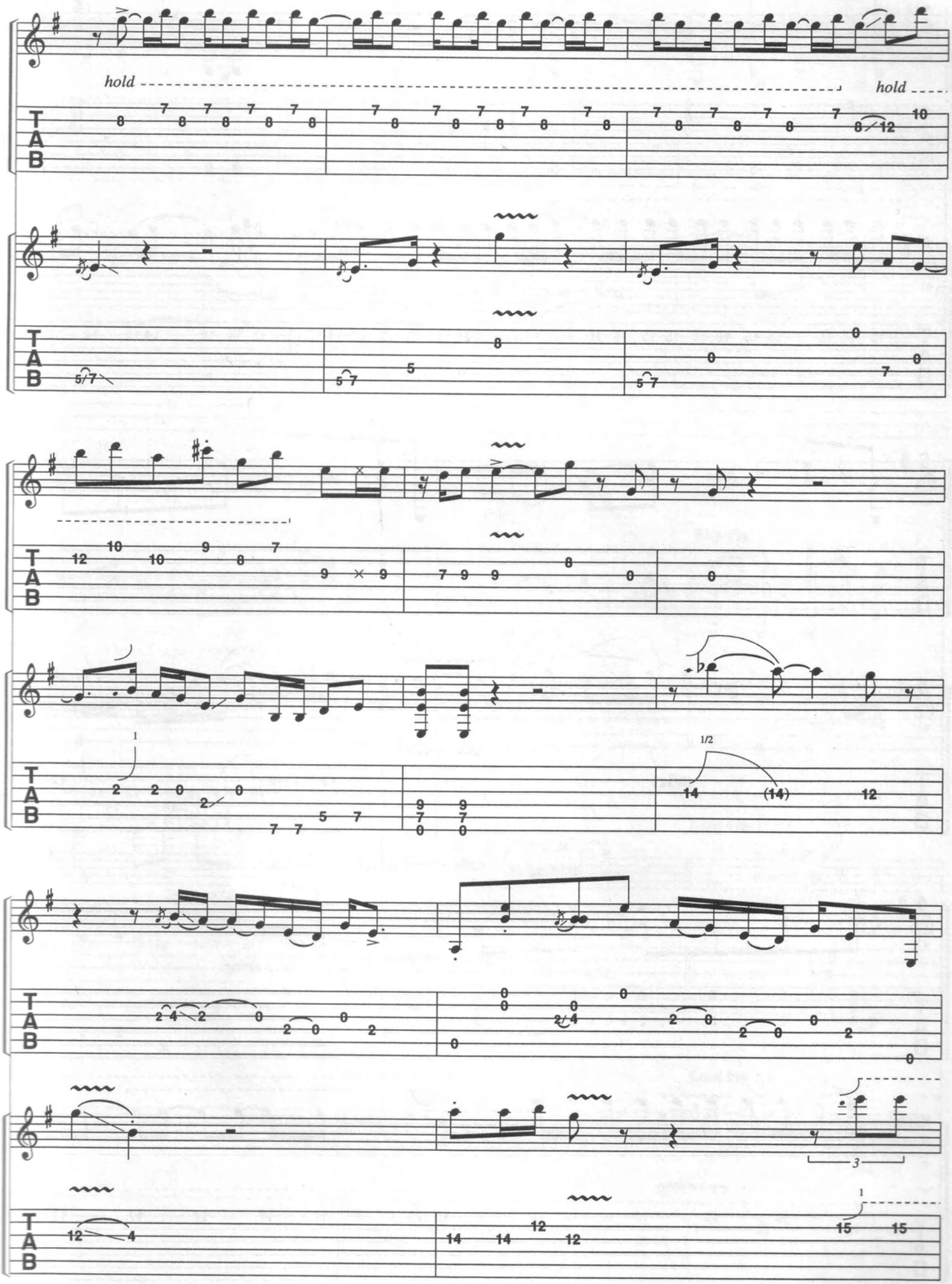
Gtrs. tacet
Percussion only

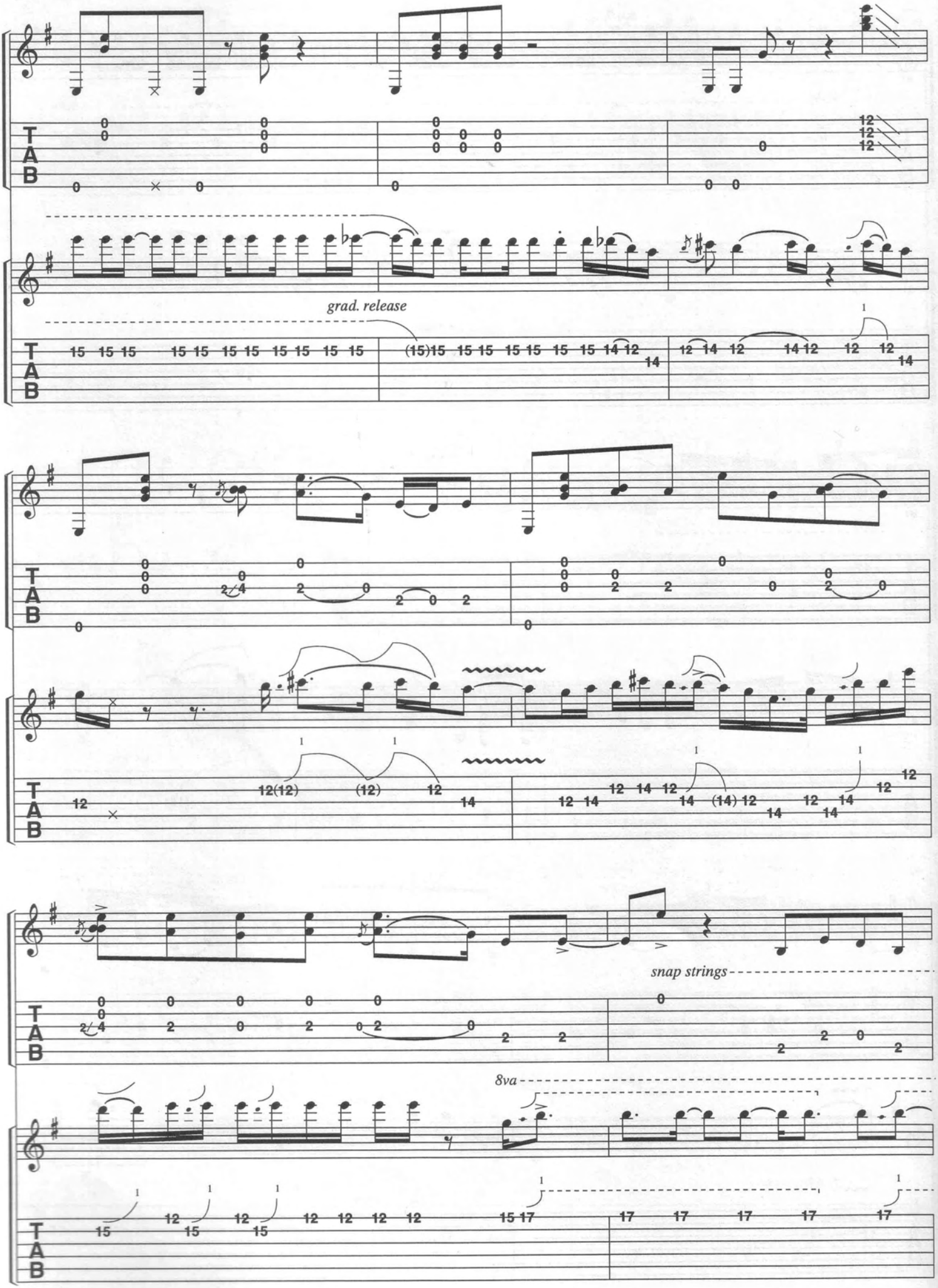


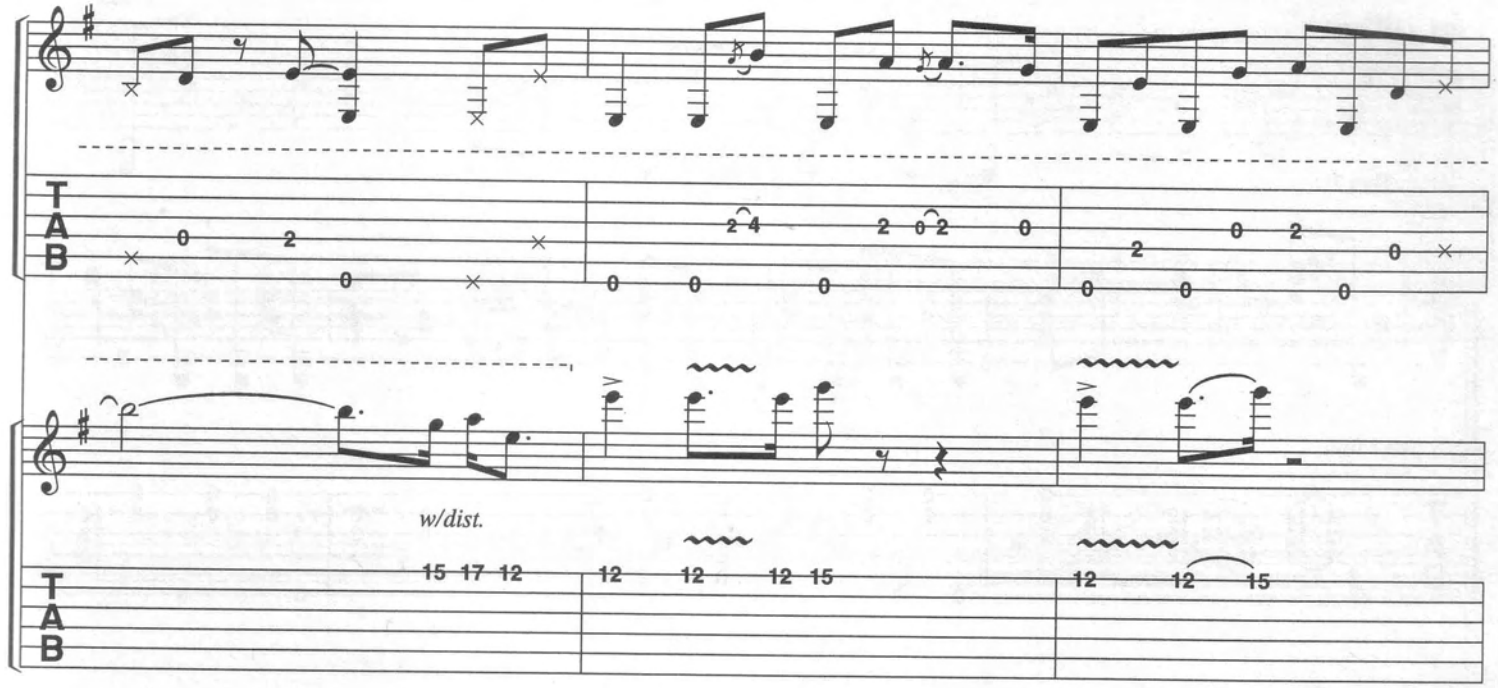

1/4
1/4
T
A
B

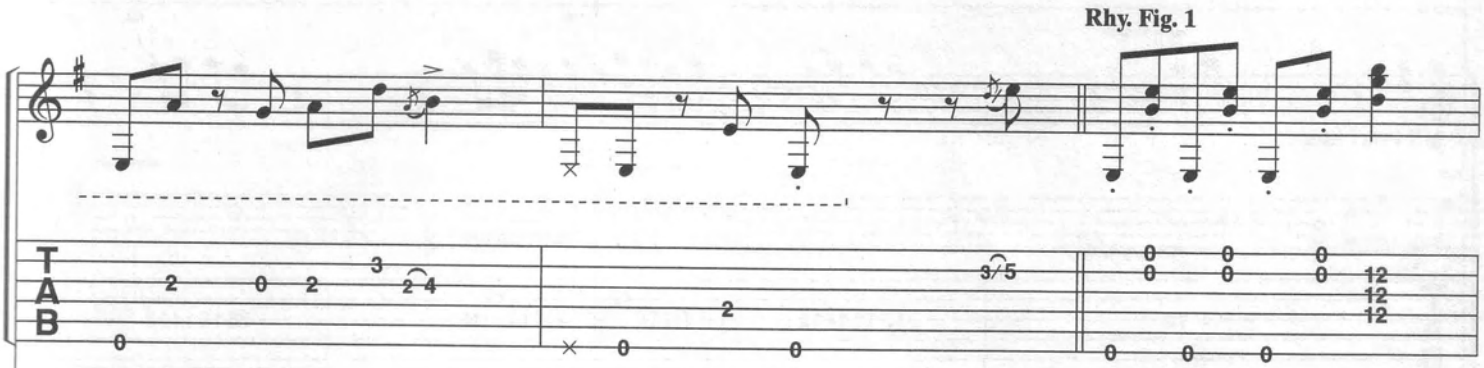
1/2
T
A
B
Partial P.M. throughout

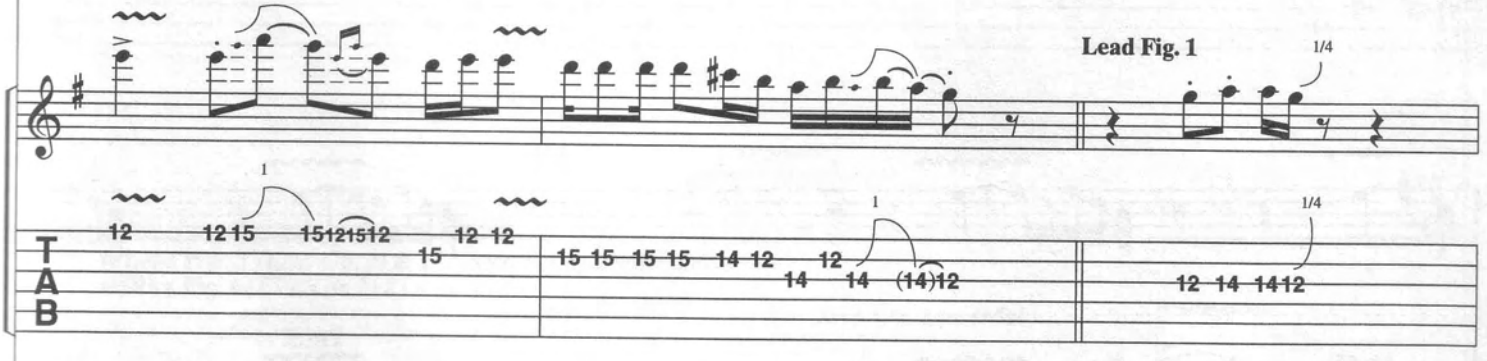

end partial P.M.

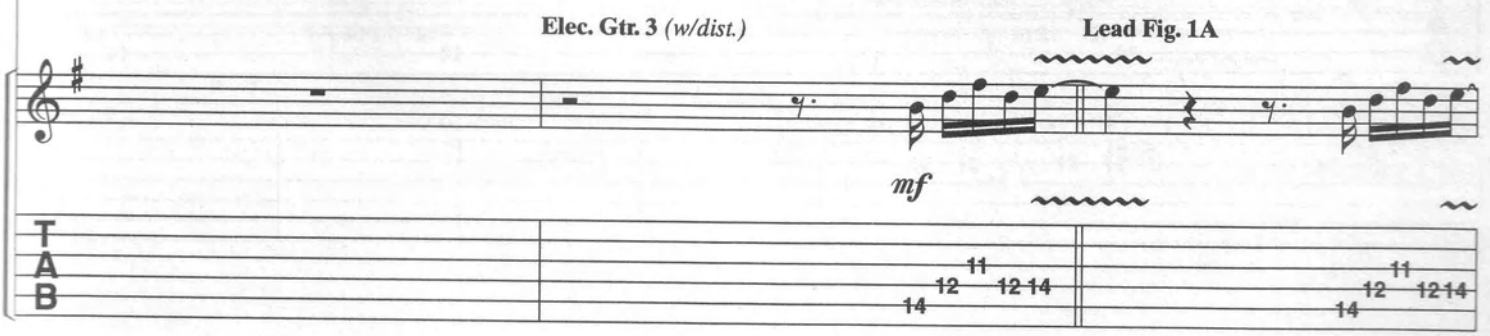

hold
hold
1/2
3
1

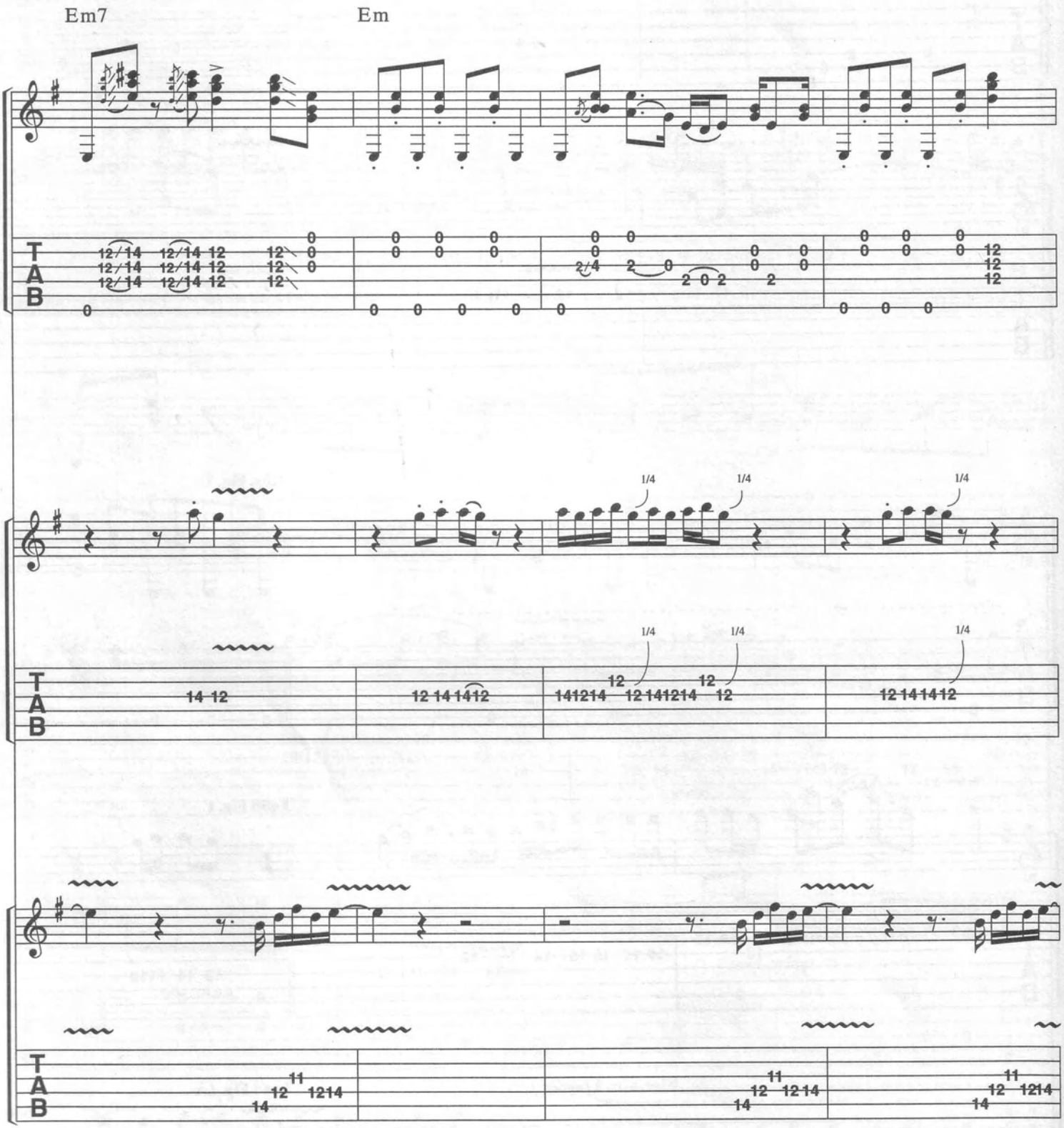

grad. release
snap strings
8va

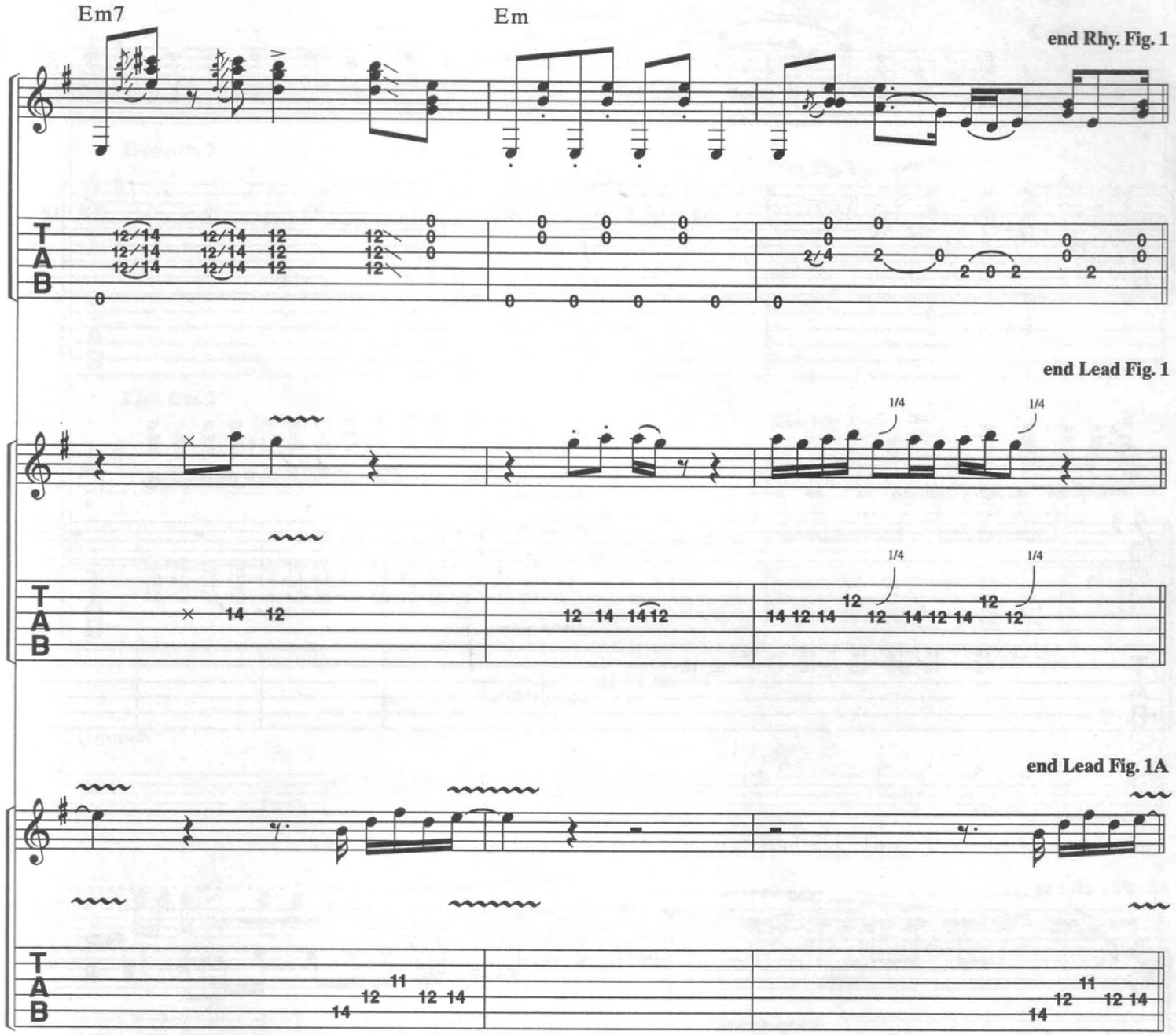

w/dist.


Rhy. Fig. 1

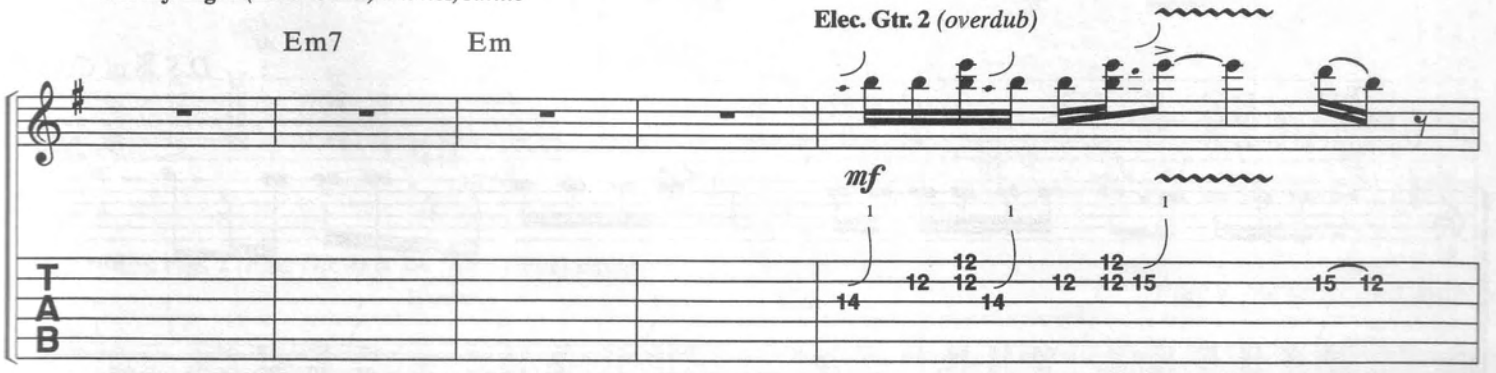

Lead Fig. 1
1/4

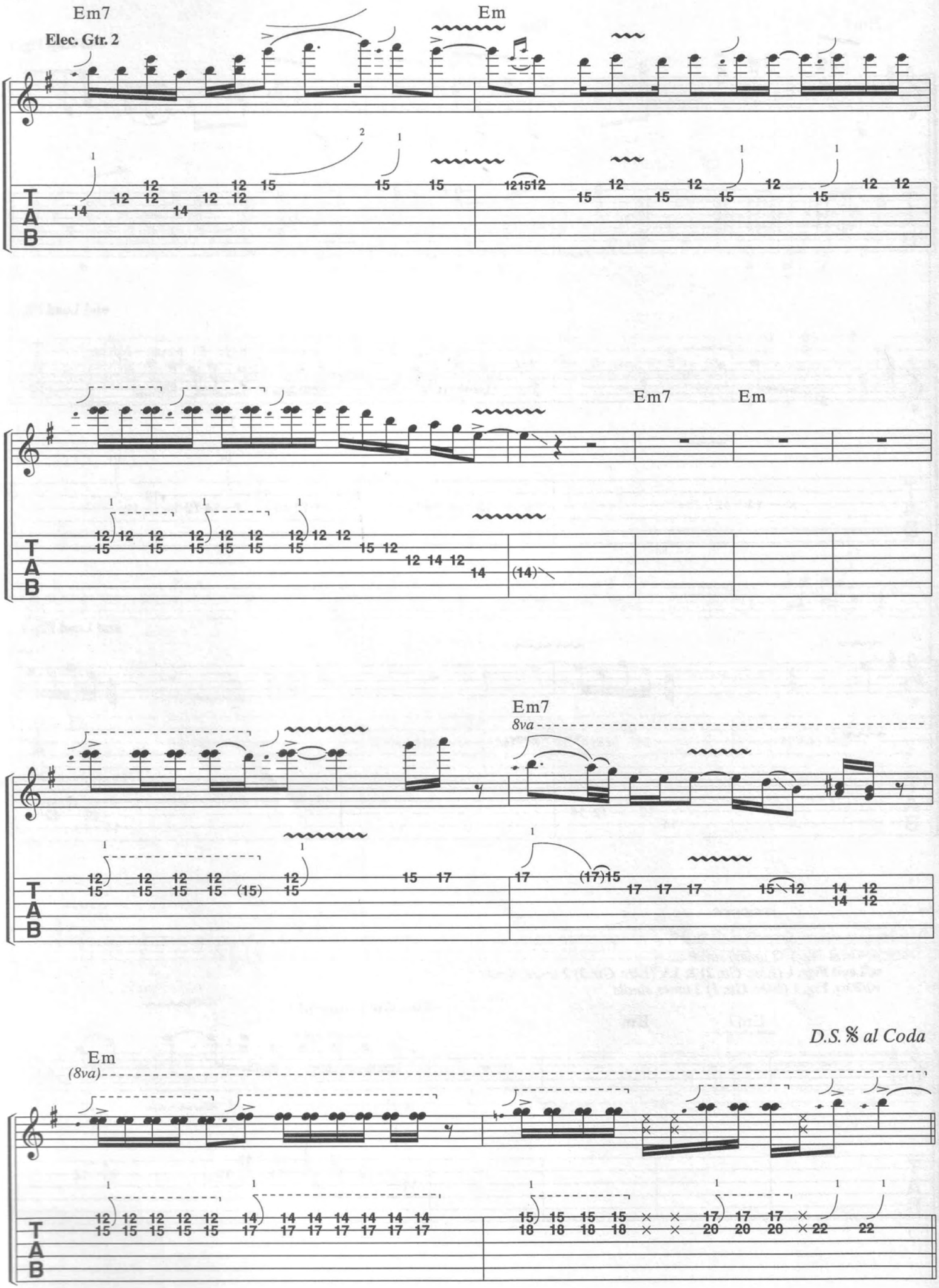

Elec. Gtr. 3 (w/dist.)
Lead Fig. 1A
mf

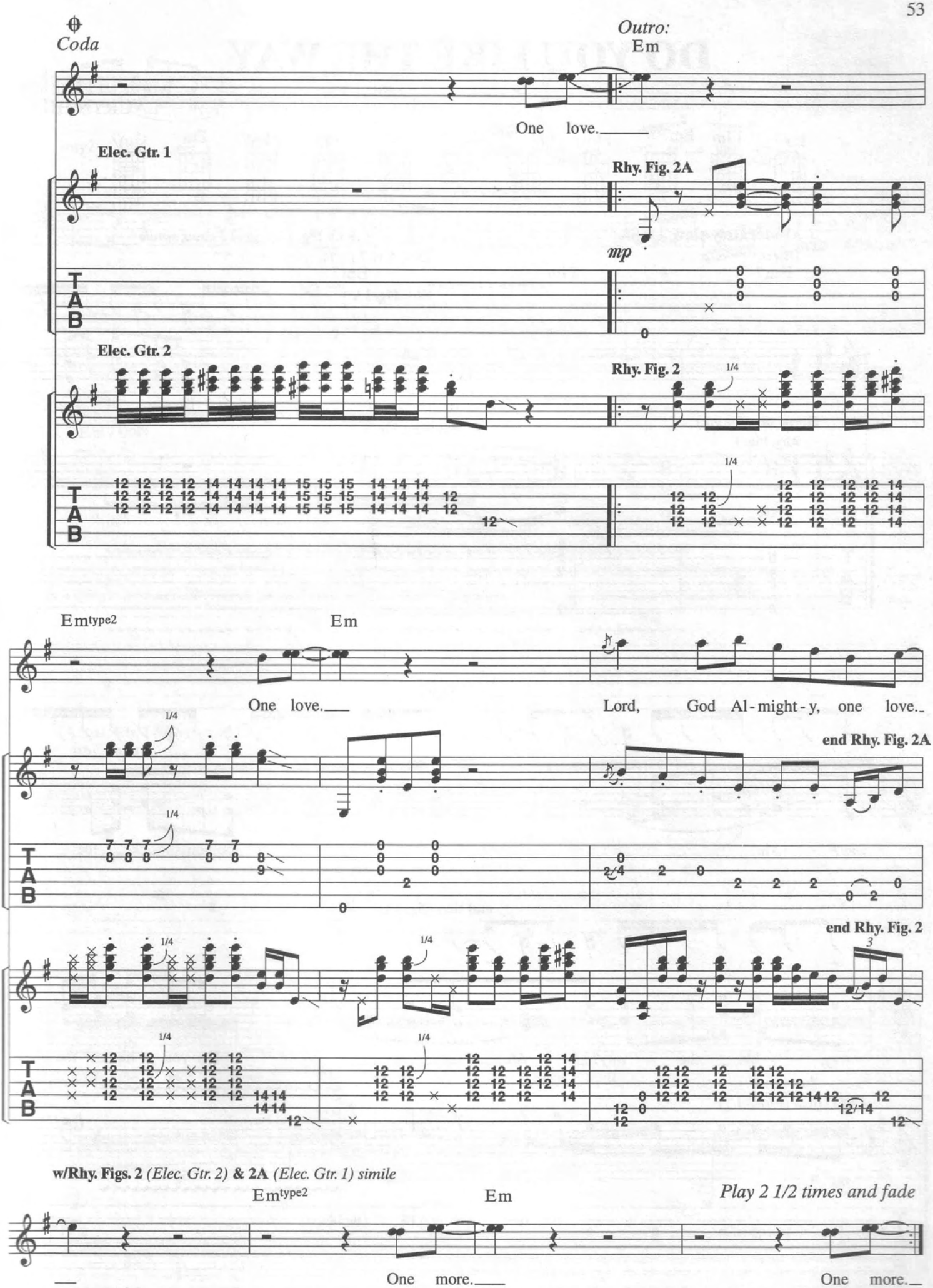

Em7
Em
T
A
B
1/4
1/4
1/4
1/4
1/4
1/4



w/Vocal Fig. 1 *(2 times) simile*
w/Lead Figs. 1 *(Elec. Gtr. 2)* **& 1A** *(Elec. Gtr. 3) 2 times, simile*
w//Rhy. Fig. 1 *(Elec. Gtr. 1) 2 times, simile*

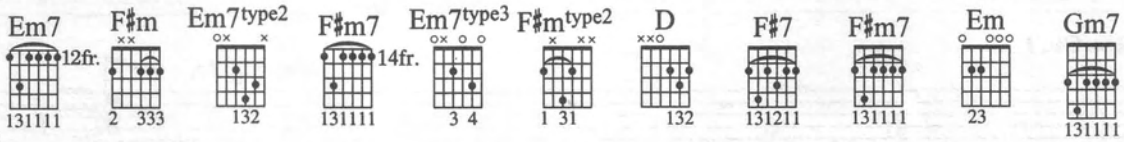



Em7
Elec. Gtr. 2
Em
Em7
Em
Em7
8va
Em
(8va)
D.S. 𝄋 al Coda


Coda
Outro:
Em
One love.
Elec. Gtr. 1
Rhy. Fig. 2A
mp
Elec. Gtr. 2
Rhy. Fig. 2
1/4
Em type2
Em
One love.
Lord, God Al-might-y, one love.
end Rhy. Fig. 2A
end Rhy. Fig. 2
w/Rhy. Figs. 2 (Elec. Gtr. 2) & 2A (Elec. Gtr. 1) simile
Em type2
Em
Play 2 1/2 times and fade
One more.
One more.
T
A
B

DO YOU LIKE THE WAY

Words and Music by
LAURYN HILL



Moderately slow ♩ = 88

Intro:

Em7 F♯m

w/Rhy. Fig. 1 *(Horns) 2 times, simile*

Elec. Gtr. 2 *(w/flanger)*

Em7

Rhy. Fig. 1A

Vocal Fig. 1

Do you like_ the

Horns *(arr. for gtr.)*

Rhy. Fig. 1

end Rhy. Fig. 1

F♯m7

way? Ah._____

Do you like_ the

end Rhy. Fig. 1A Em7

way, like_ the way?_ Ah._____

Do you like_ the

Elec. Gtr. 2 *(w/dist.)*

mf

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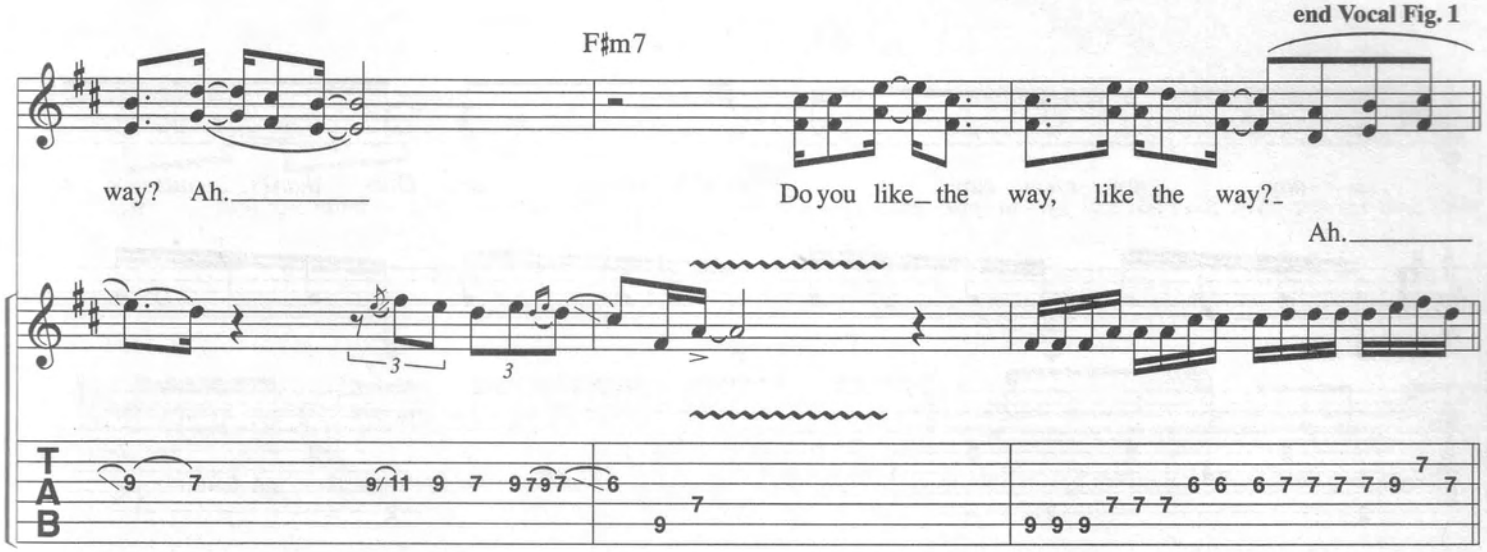
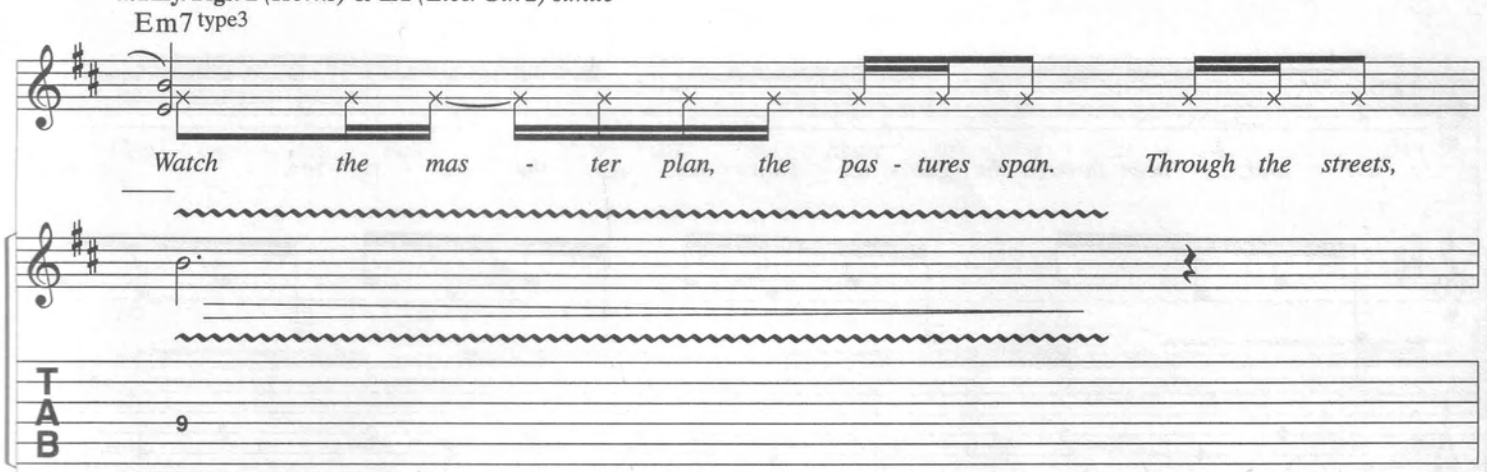


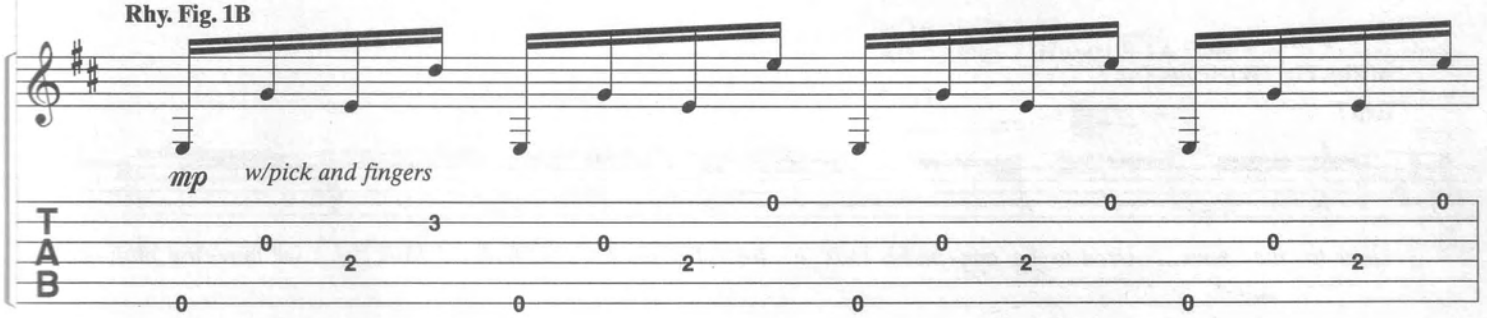
Verse 1:

w/Rhy. Figs. 1 *(Horns)* **& 1A** *(Elec. Gtr. 2) simile*

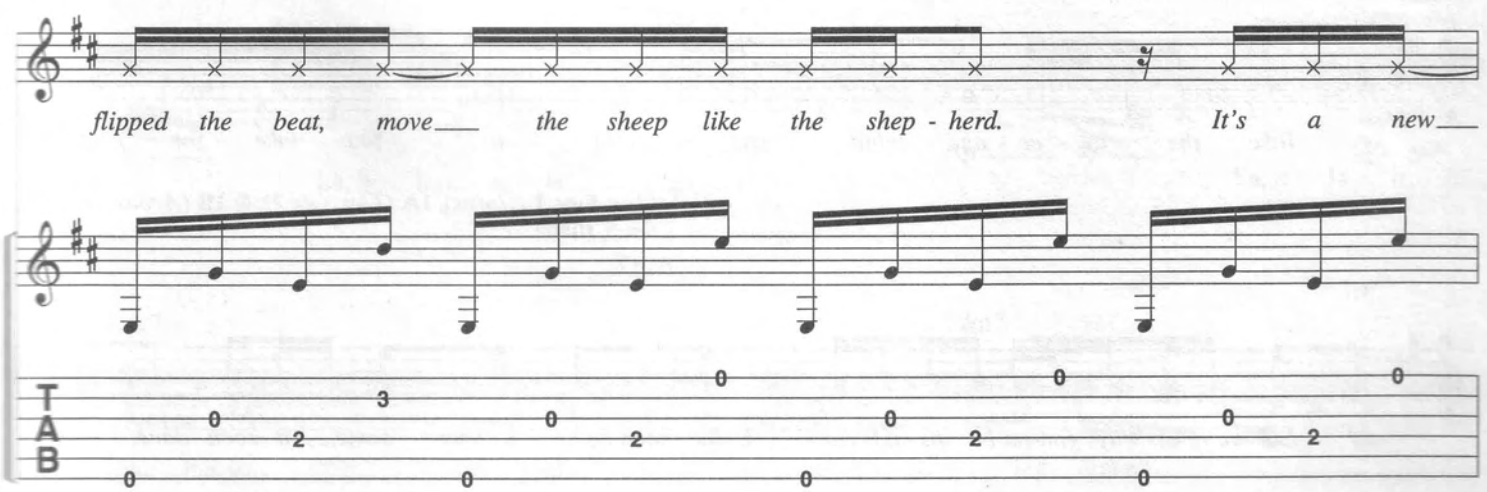


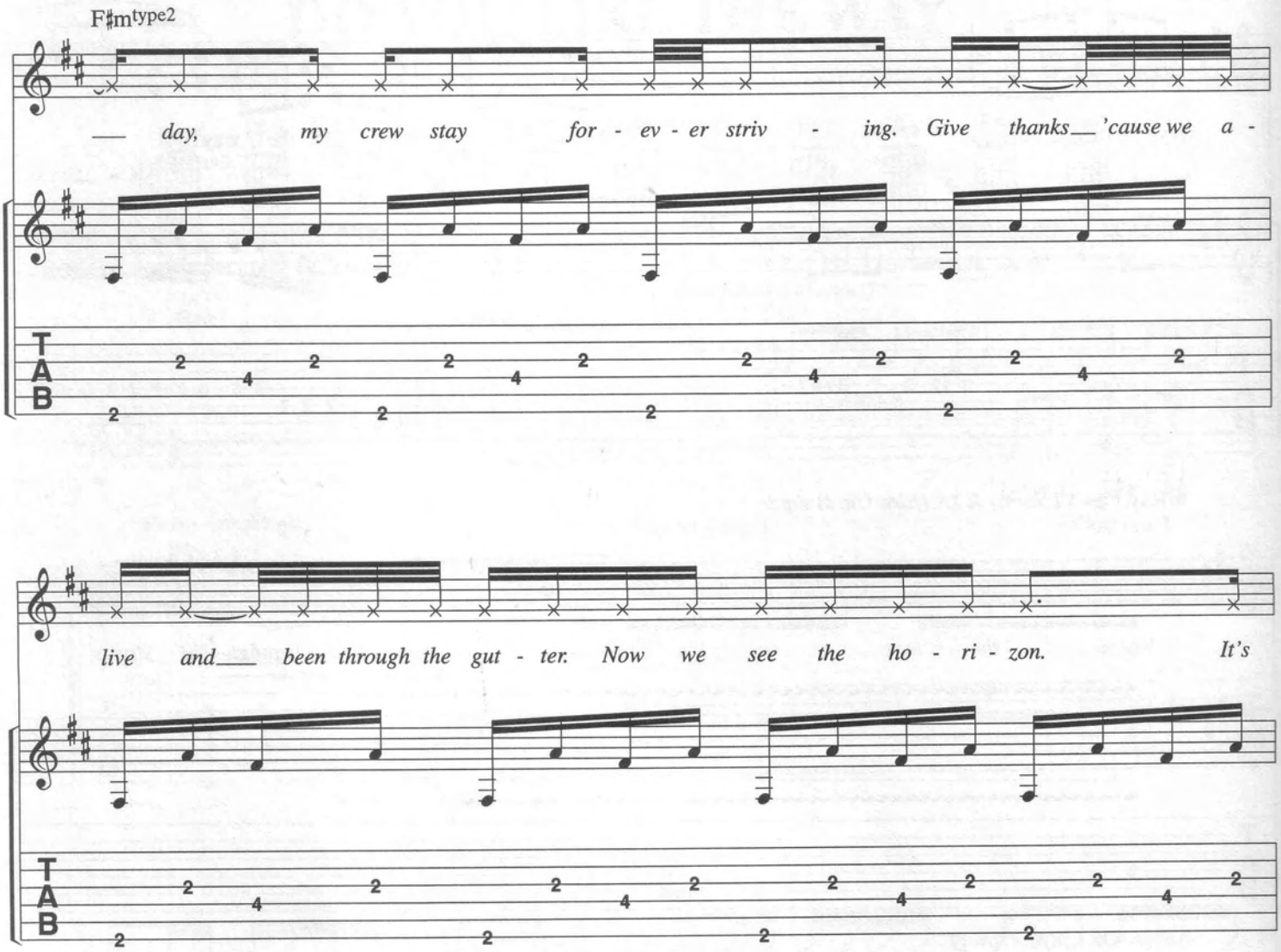
Acous. Gtr. 1 *(nylon string)*

Rhy. Fig. 1B



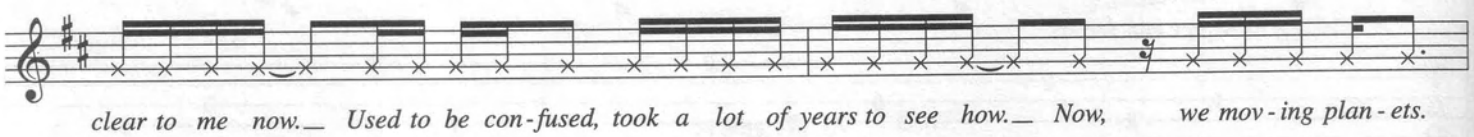
Elec. Gtr. 2 tacet





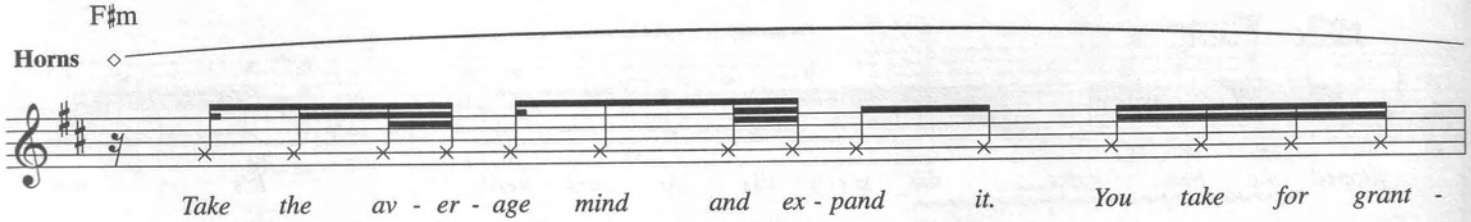
w/Rhy. Fig. 1B *(Acous. Gtr. 1)*

Em7



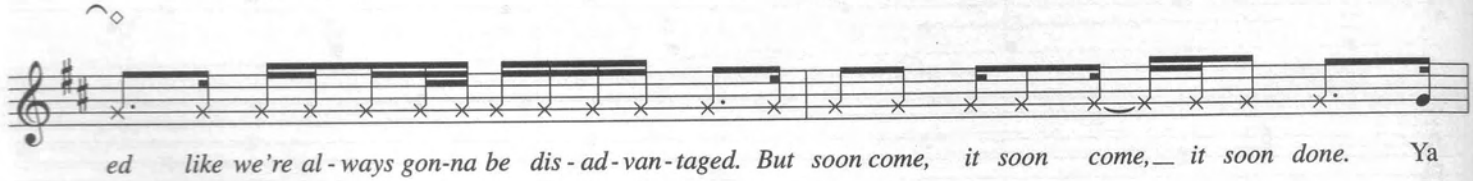
F♯m

Horns



w/Rhy. Figs. 1 *(Horns)*, **1A** *(Elec. Gtr. 2)*, **& 1B** *(Acous. Gtr. 1)*
2 times, simile

Em7



F♯m7

start run, ya stum - ble,__ we catch one. *In the rhy - thm, San - ta - na lick the guits with pre - cis - ion. Not*

Em7

ac - ci - den - tal, in - ten - tion - al con - scious de - cis - ion. To Zi - on we're march - ing through with Af - ri - can May - ans.

Con - quer - ing Bab - y - lon with the heart of a li - on. Be -

F♯m7

hold to watch yes - ter - day come back a - round.__ and the

Chorus:
w/Vocal Fig. 1 *(simile)*
w/Rhy. Figs. 1 *(Horns)* **& 1A** *(Elec. Gtr. 2) 2 times, simile*

Em7

walls of Jer - i - cho come a tumb - ling down._ Se - lah Ah, ah._
Se - lah_____

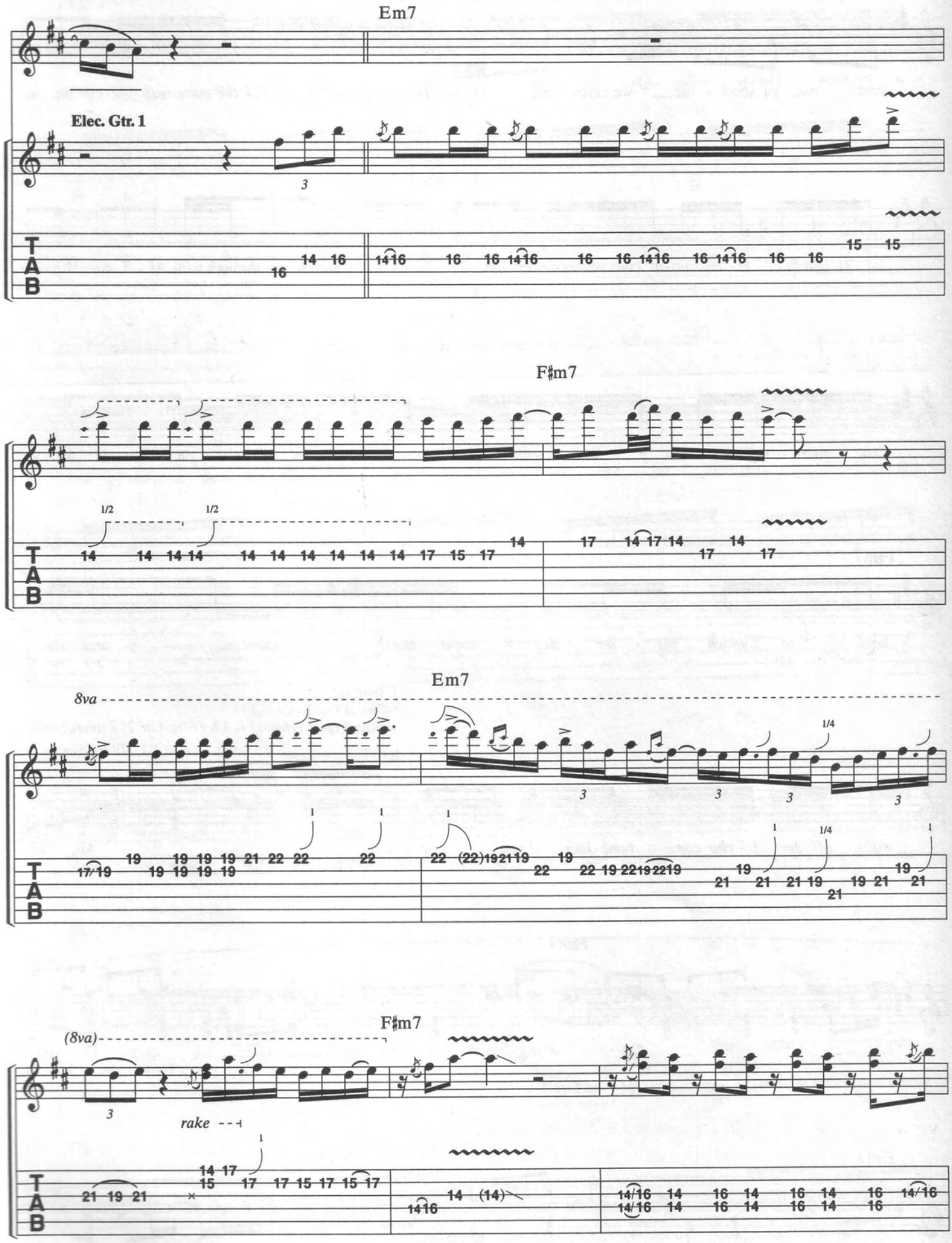
F♯m7

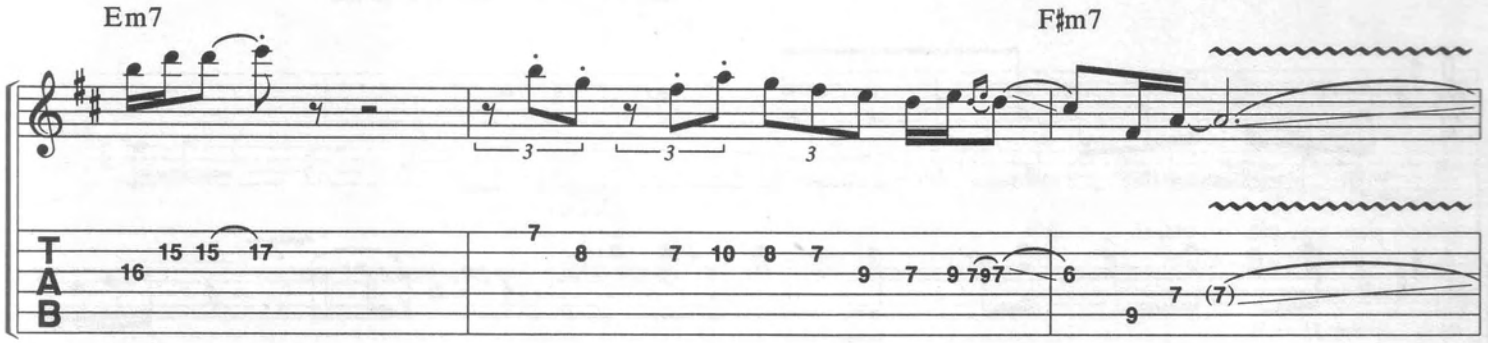
Go - ing down? Ay,____ ay.____ Do you
La, la, la,_ la, la._____ La, la, la,_ la, la._

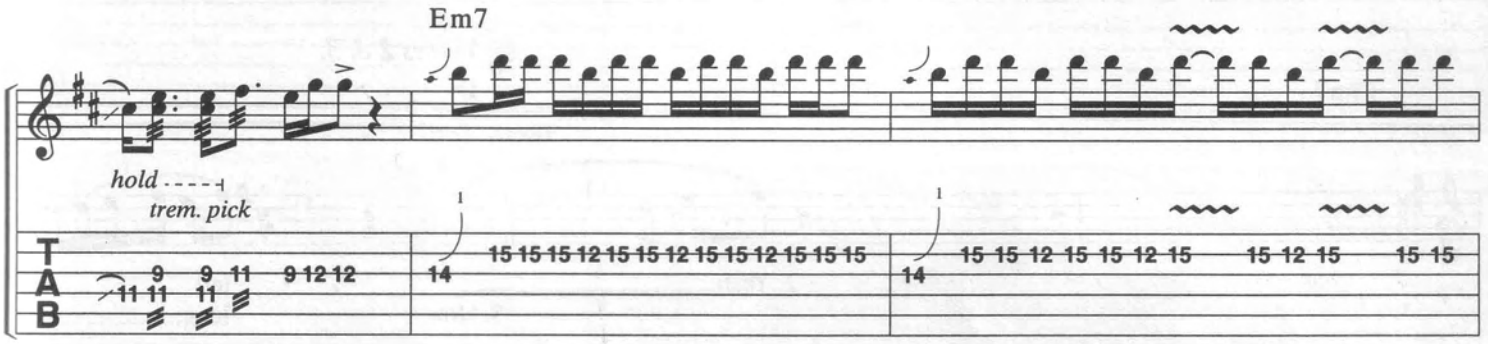
Em7 F♯m7

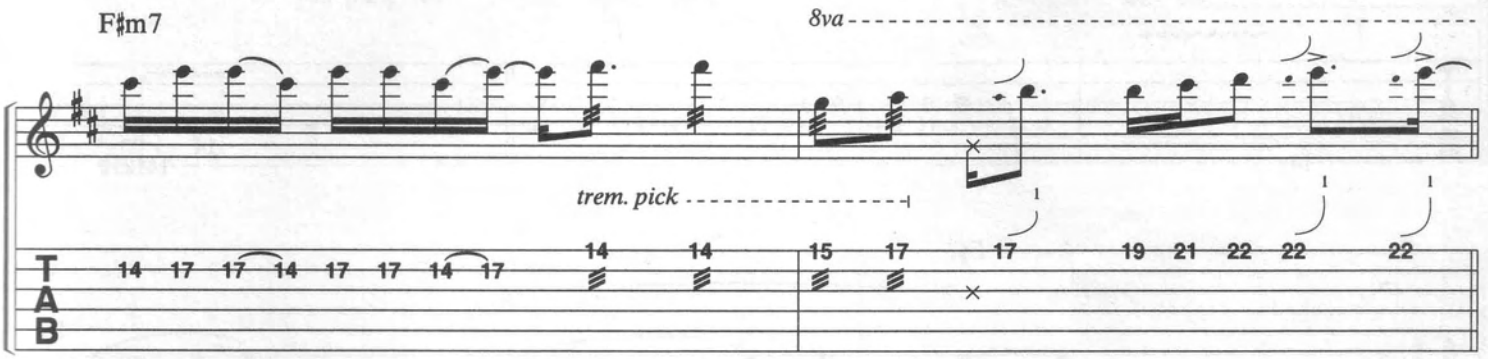
like the way, Oh, yeah,_ that it's go - ing down?_____
La, la, la.__

Guitar Solo:
w/Rhy. Figs. 1 *(Horns),* **1A** *(Elec. Gtr. 2),* **& 1B** *(Acous. Gtr. 1) 4 times, simile*

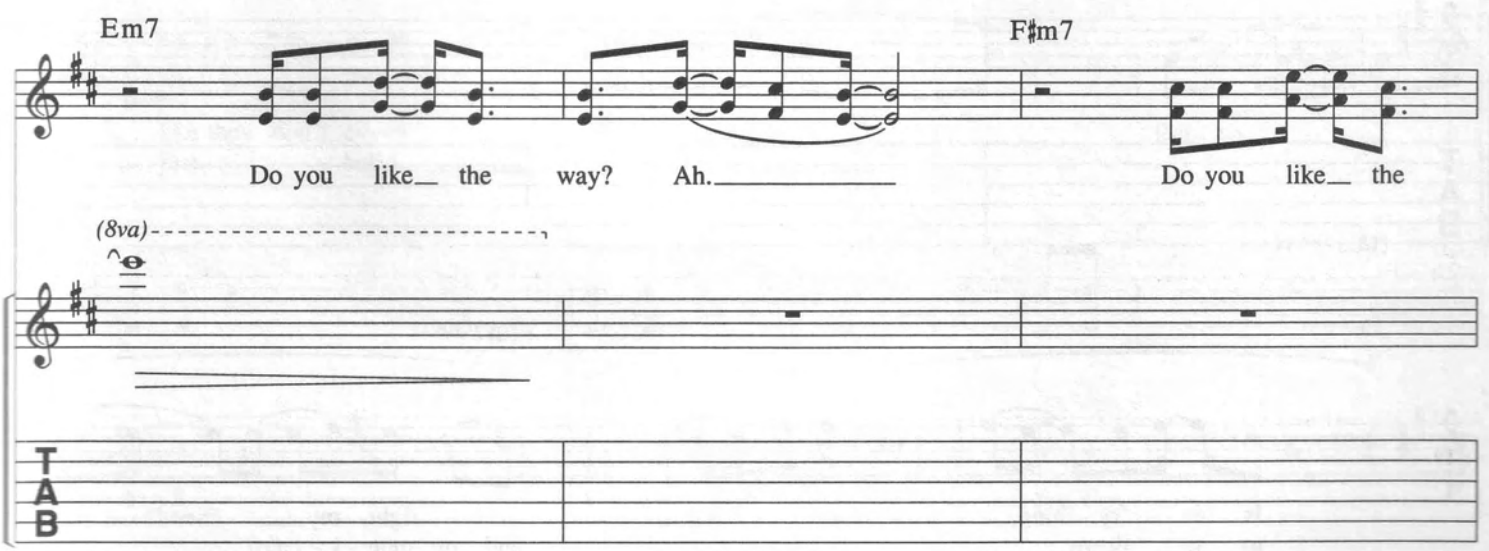


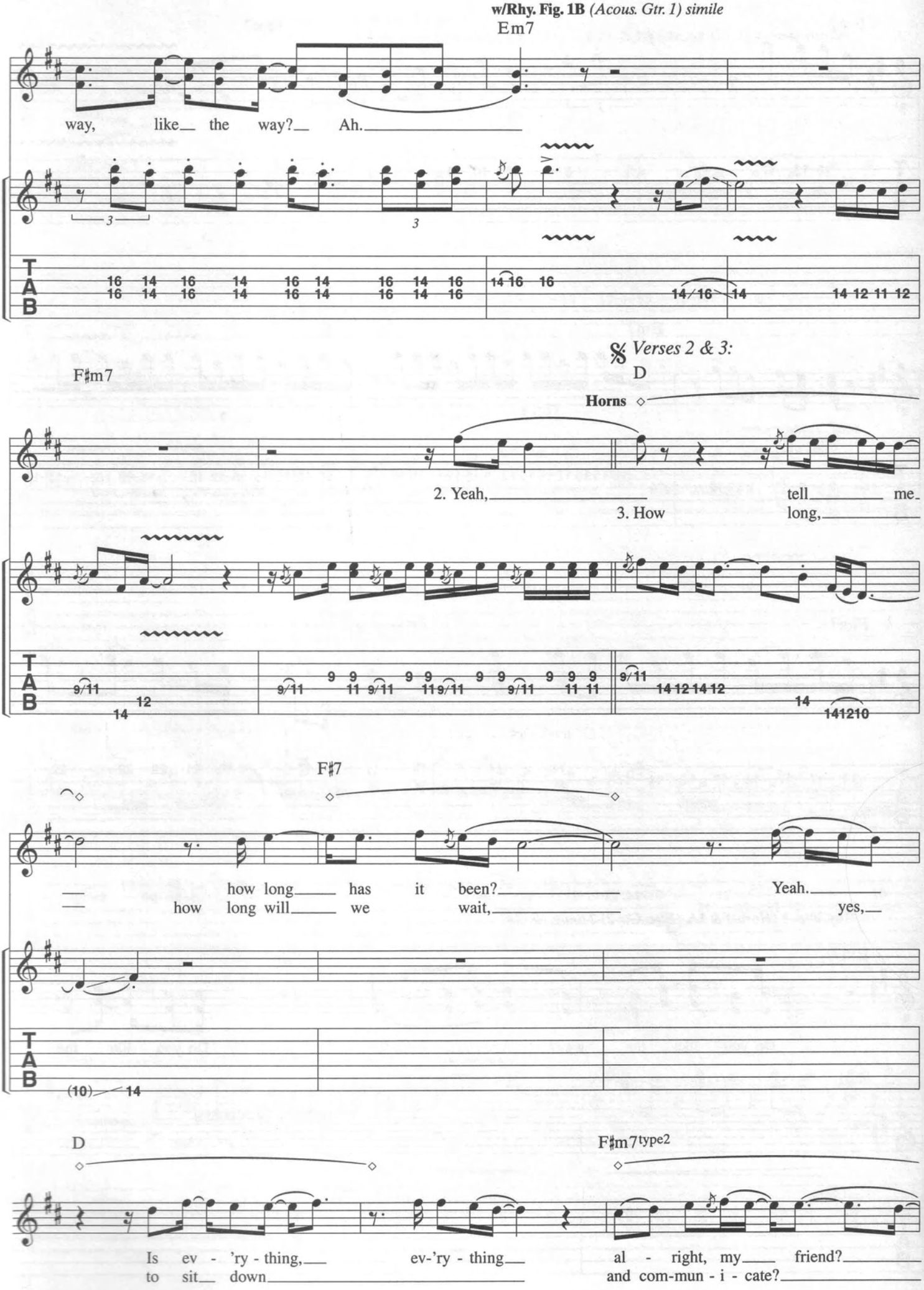


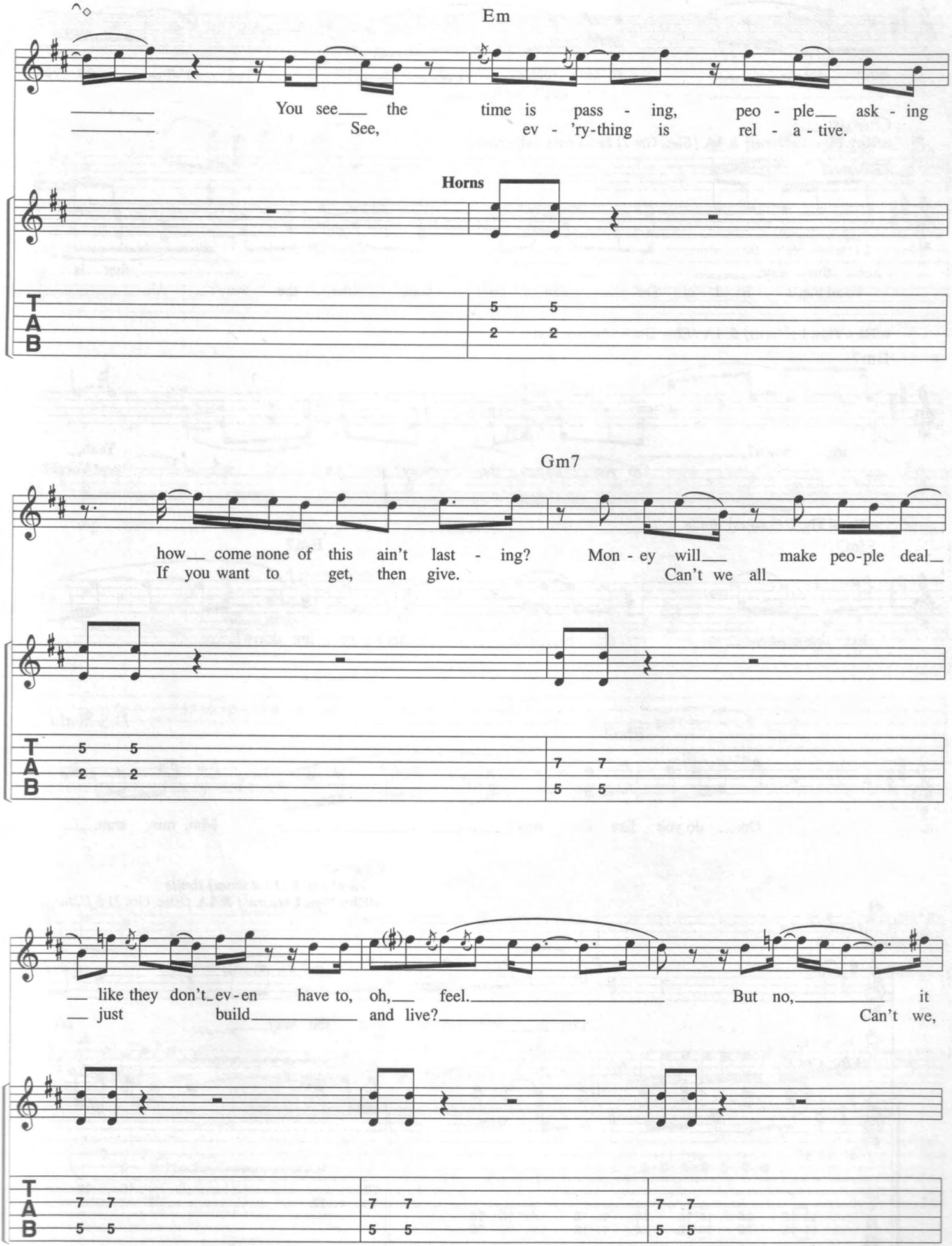


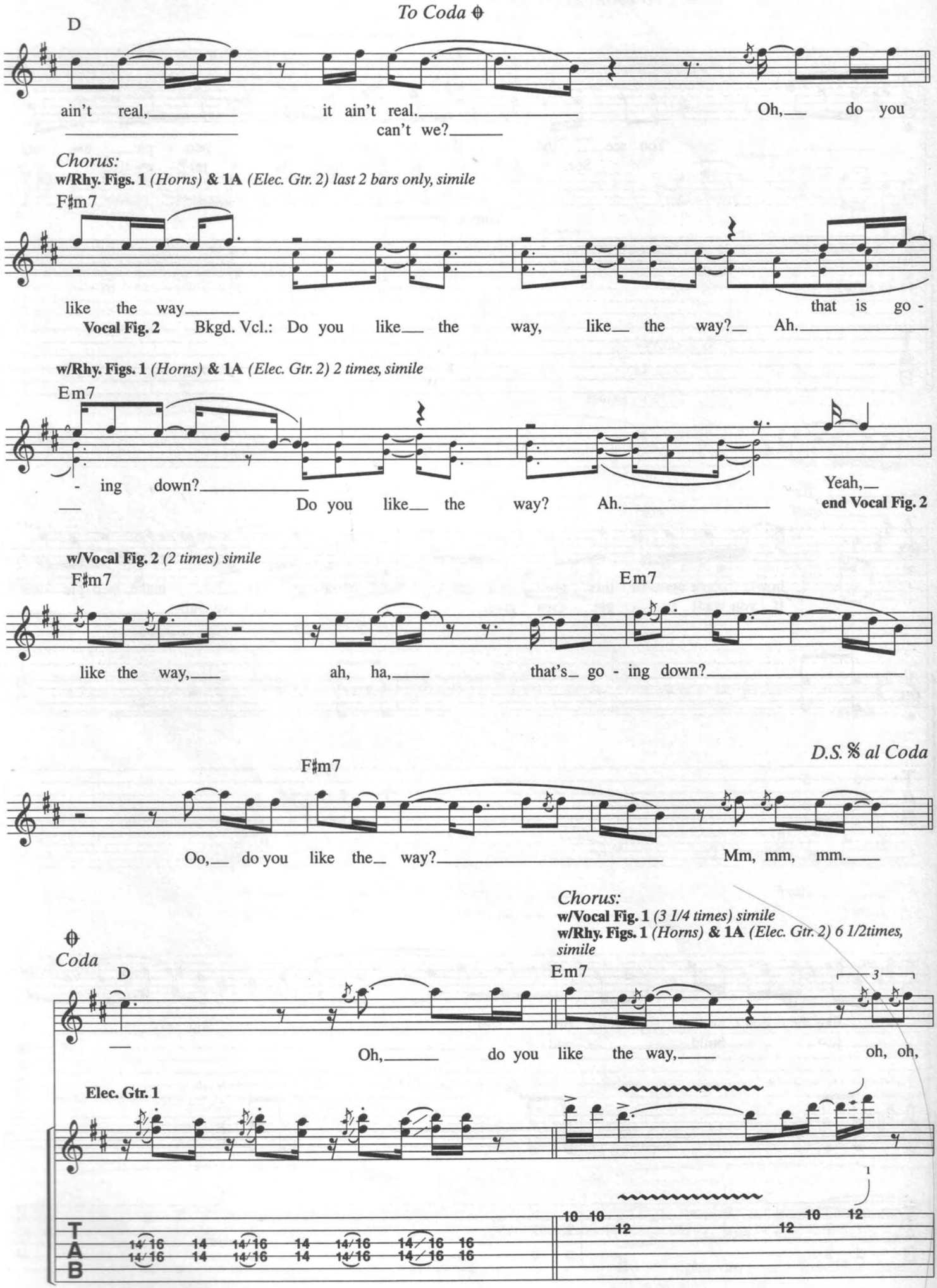


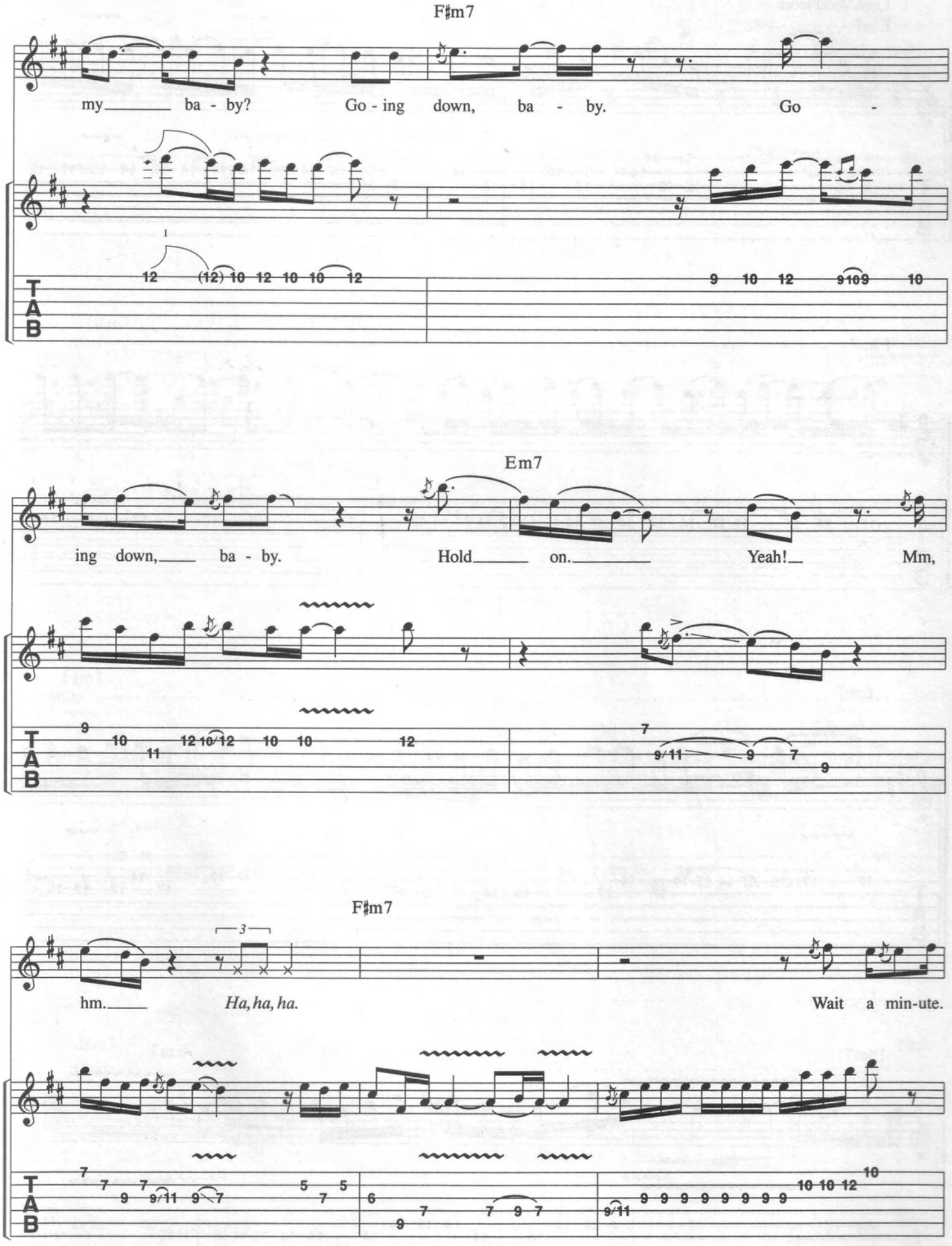
w/Rhy. Figs. 1 *(Horns)* **& 1A** *(Elec. Gtr. 2) 2 times, simile*

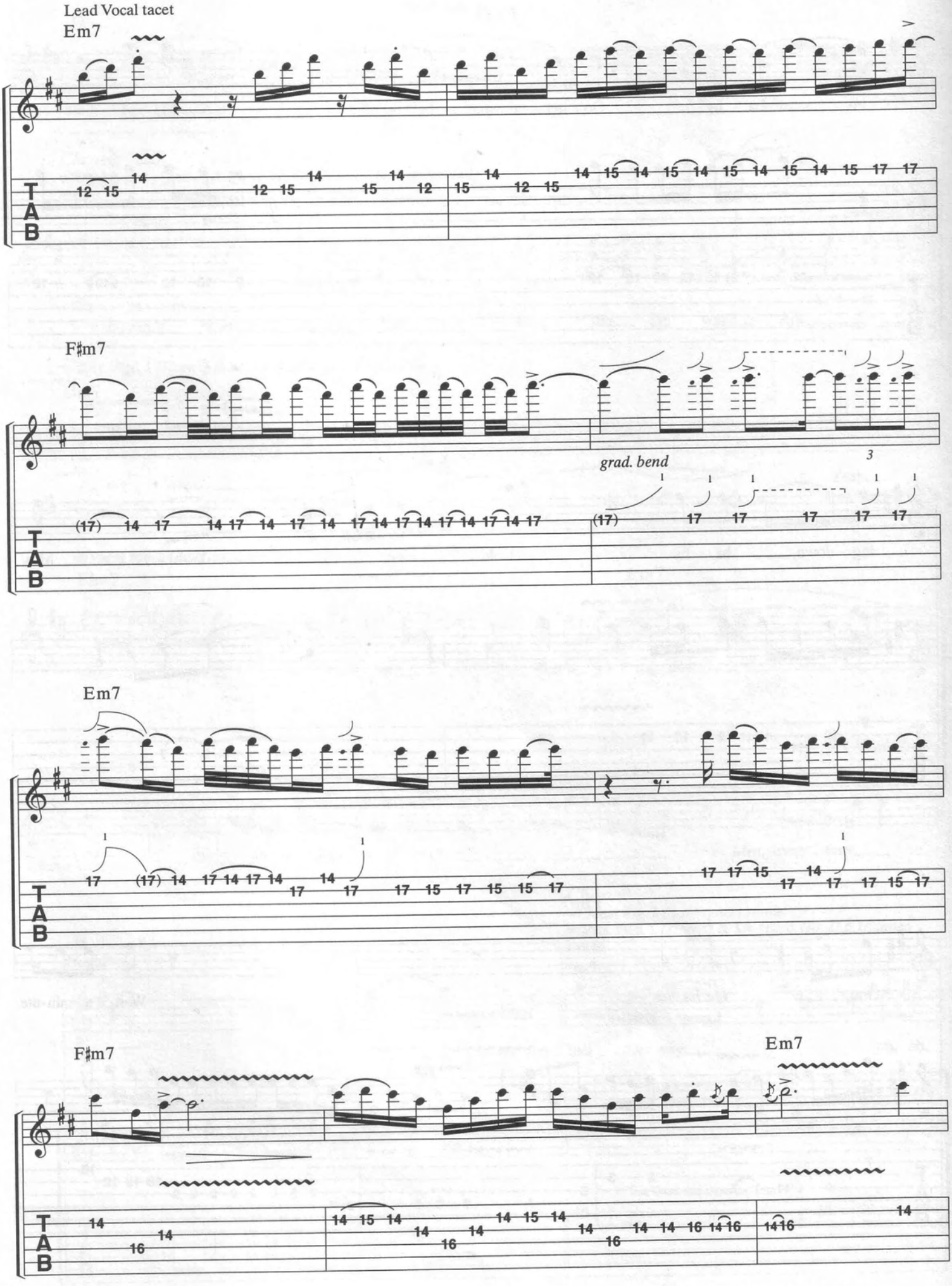


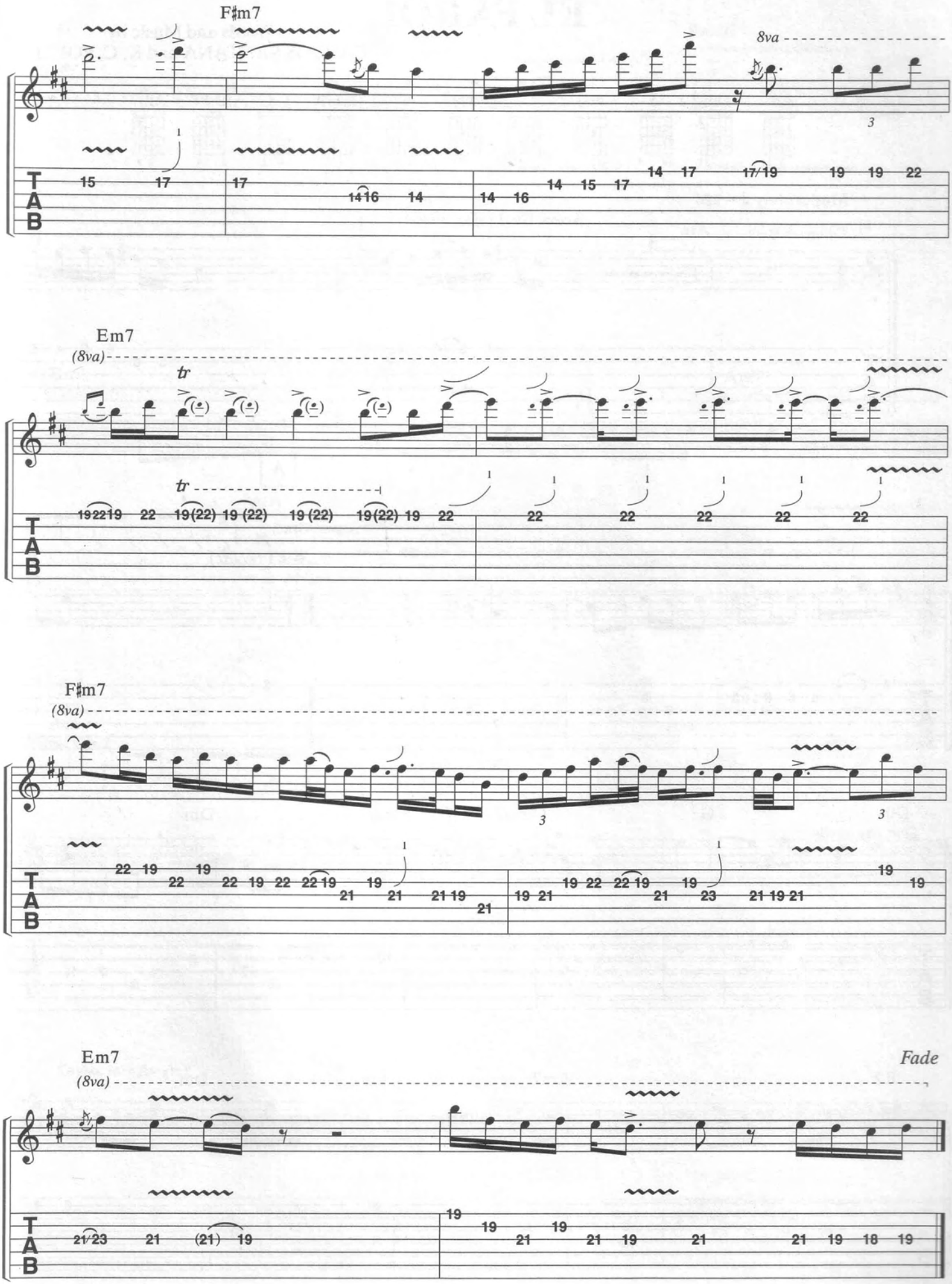

w/Rhy. Fig. 1B (Acous. Gtr. 1) simile
Em7
way, like the way? Ah.
𝄋 Verses 2 & 3:
D
F♯m7
Horns
2. Yeah, tell me
3. How long,
F♯7
how long has it been? Yeah.
how long will we wait, yes,
D
F♯m7type2
Is ev - 'ry - thing, ev-'ry - thing
to sit down
al - right, my friend?
and com-mun - i - cate?


Em
You see the time is pass - ing, peo - ple ask - ing
See, ev - 'ry-thing is rel - a - tive.
Horns
Gm7
how come none of this ain't last - ing? Mon - ey will make peo-ple deal
If you want to get, then give. Can't we all
like they don't ev-en have to, oh, feel. But no, it
just build and live? Can't we,


To Coda
D
ain't real, it ain't real. Oh, do you
can't we?
Chorus:
w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) last 2 bars only, simile
F♯m7
like the way that is go -
Vocal Fig. 2 Bkgd. Vcl.: Do you like the way, like the way? Ah.
w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) 2 times, simile
Em7
- ing down?
Do you like the way? Ah.
Yeah,
end Vocal Fig. 2
w/Vocal Fig. 2 (2 times) simile
F♯m7
Em7
like the way, ah, ha, that's go - ing down?
D.S. 𝄋 al Coda
F♯m7
Oo, do you like the way? Mm, mm, mm.
Chorus:
w/Vocal Fig. 1 (3 1/4 times) simile
w/Rhy. Figs. 1 (Horns) & 1A (Elec. Gtr. 2) 6 1/2times, simile
Coda
D
Em7
3
Oh, do you like the way, oh, oh,
Elec. Gtr. 1
1
T
A
B
14/16 14 14/16 14 14/16 14/16 16
10 10 12 12 10 12

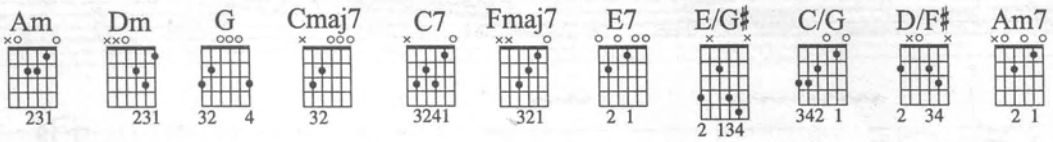

F♯m7
my ba - by? Go - ing down, ba - by. Go -
Em7
ing down, ba - by. Hold on. Yeah! Mm,
F♯m7
hm. Ha, ha, ha. Wait a min-ute.
T
A
B


Lead Vocal tacet
Em7
F♯m7
grad. bend
Em7
F♯m7
Em7
T
A
B


F♯m7
8va
Em7
(8va)
tr
F♯m7
(8va)
Em7
(8va)
Fade
T
A
B

EL FAROL

Words and Music by
CARLOS SANTANA and K. C. PORTER



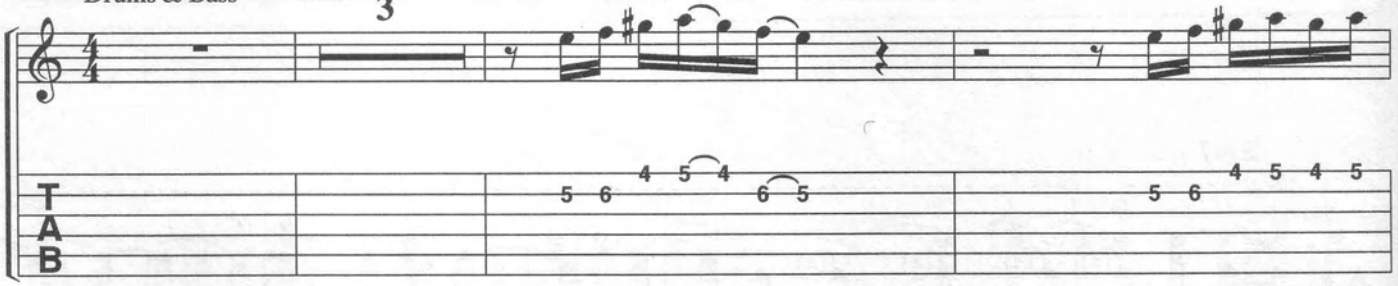
Moderately ♩ = 104

Drums & Bass

Am

3

Acous. Gtr. 1 *(nylon string)*

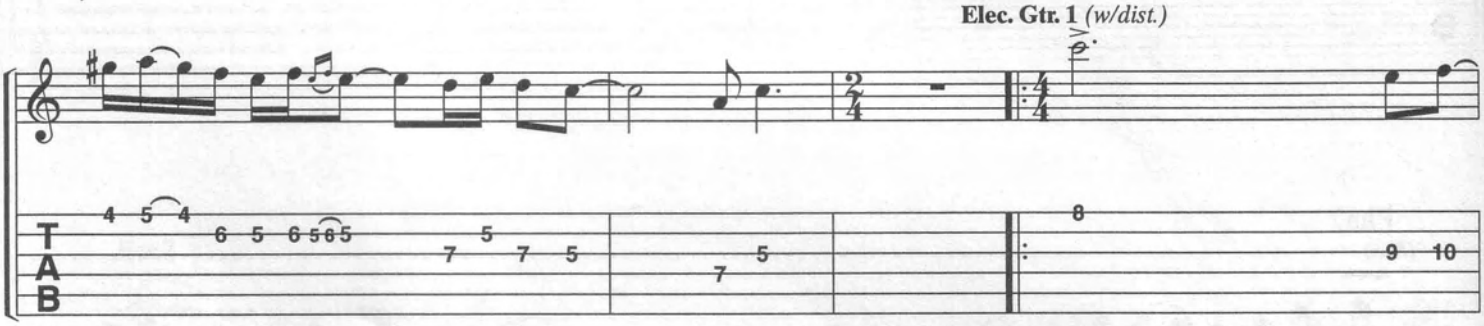


A

Am

Acous. Gtr. 2

Elec. Gtr. 1 *(w/dist.)*



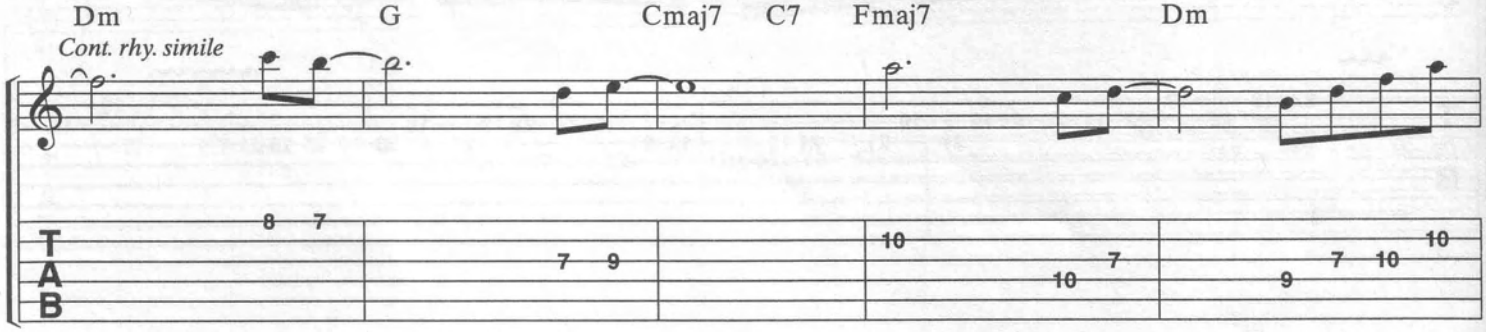
Dm

Cont. rhy. simile

G

Cmaj7 C7 Fmaj7

Dm

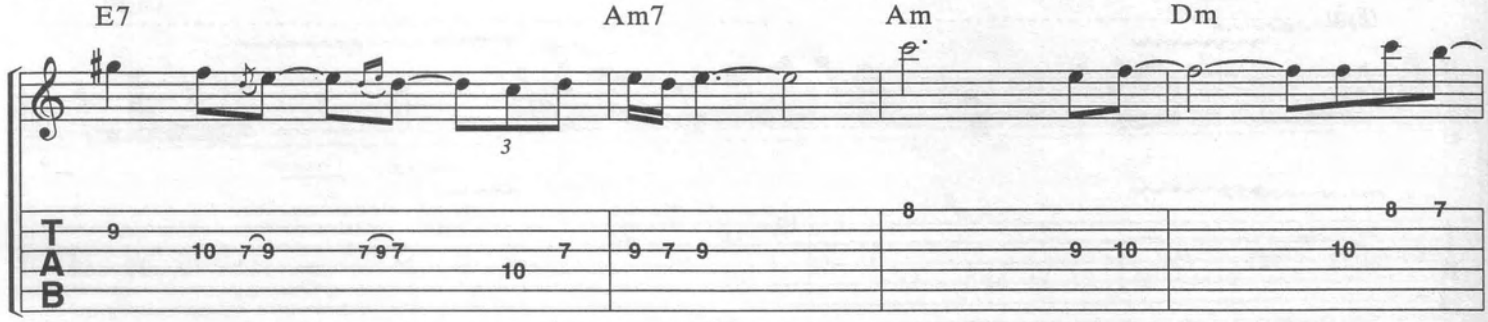


E7

Am7

Am

Dm



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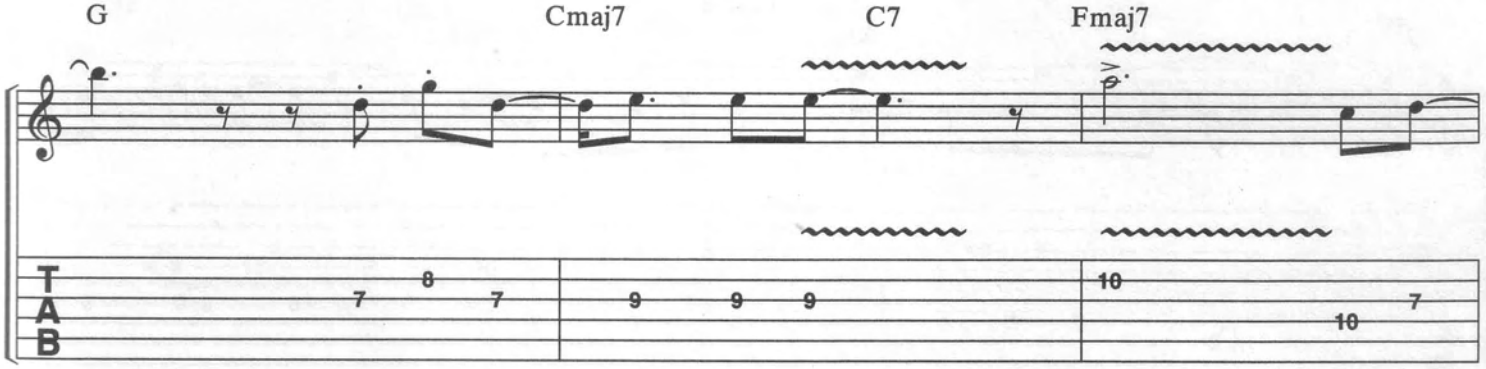
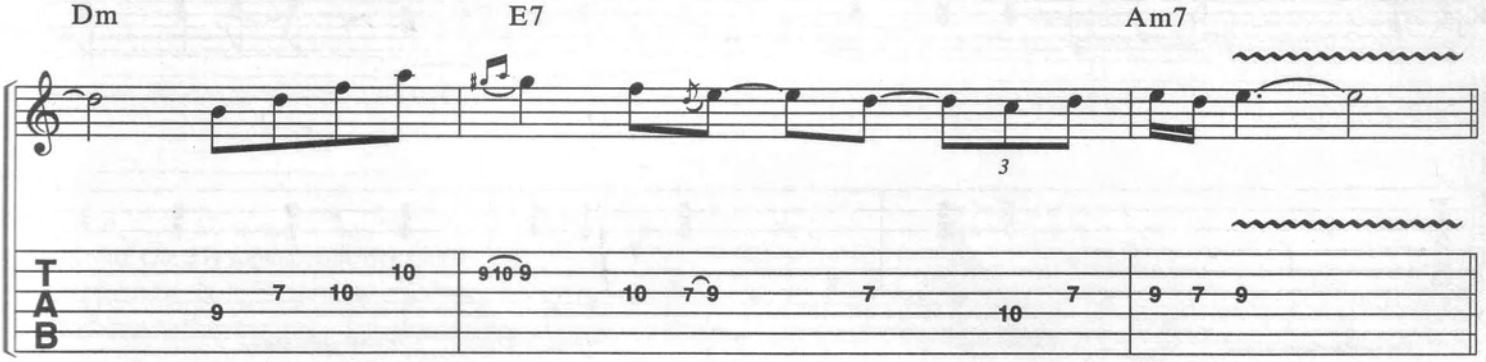
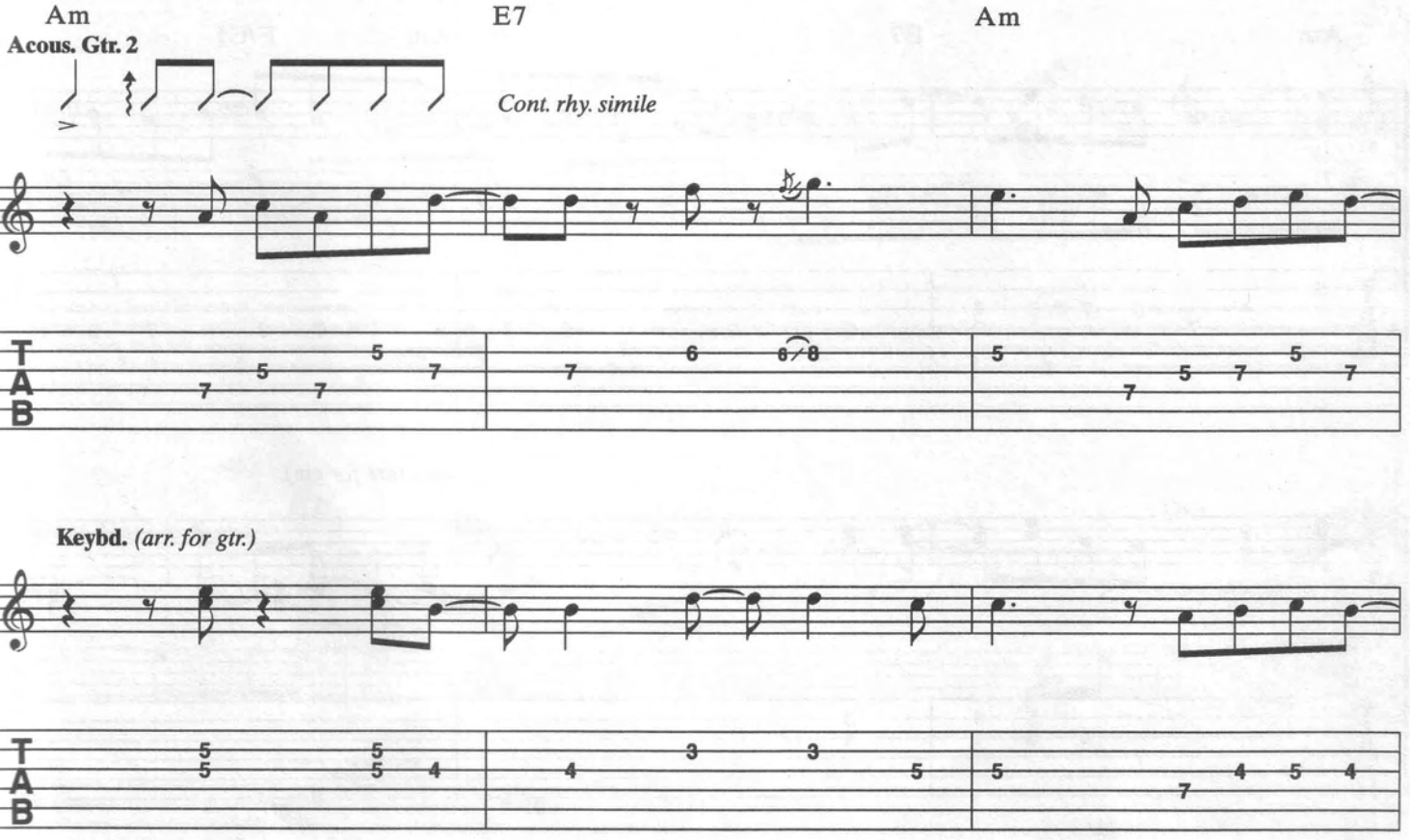
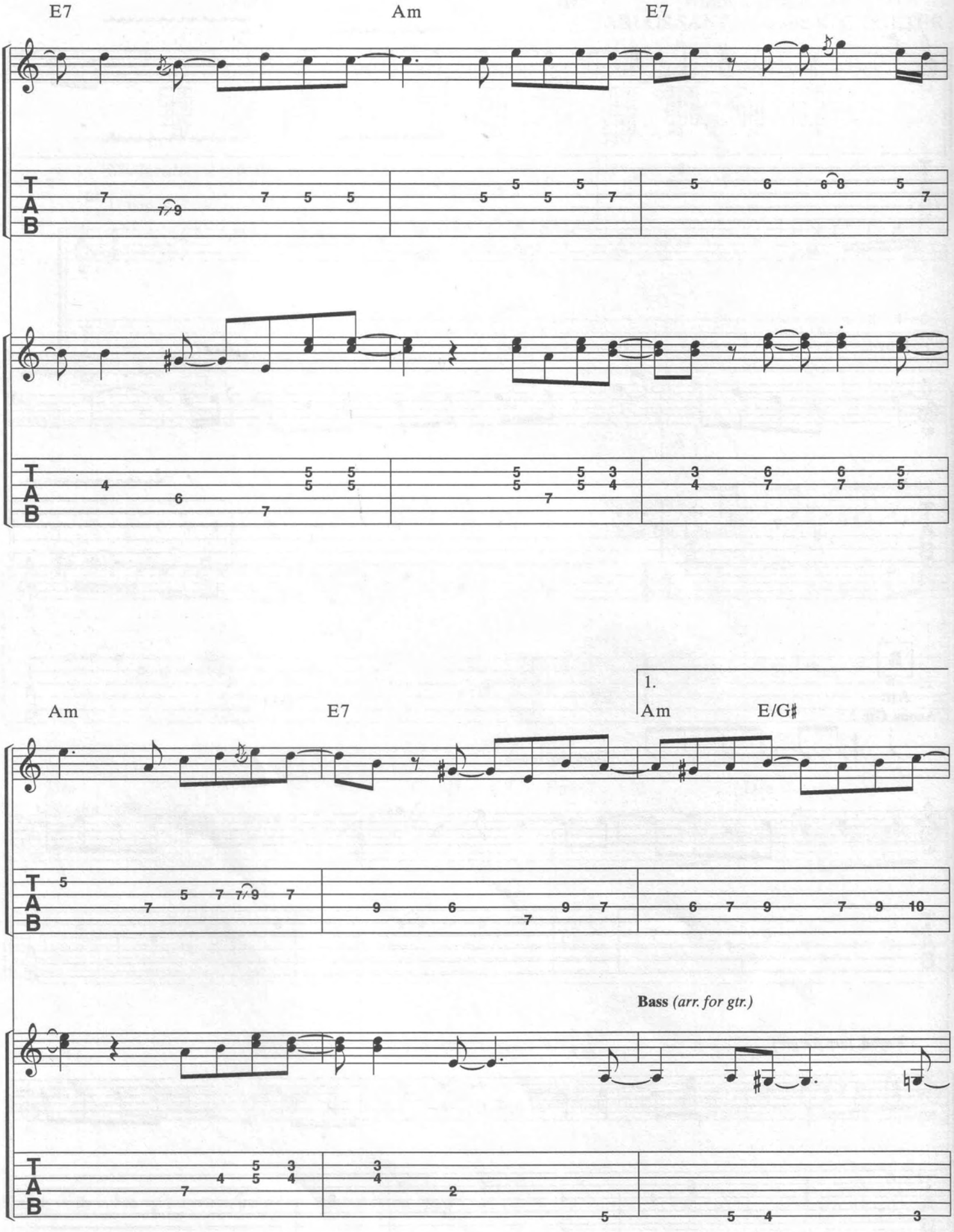
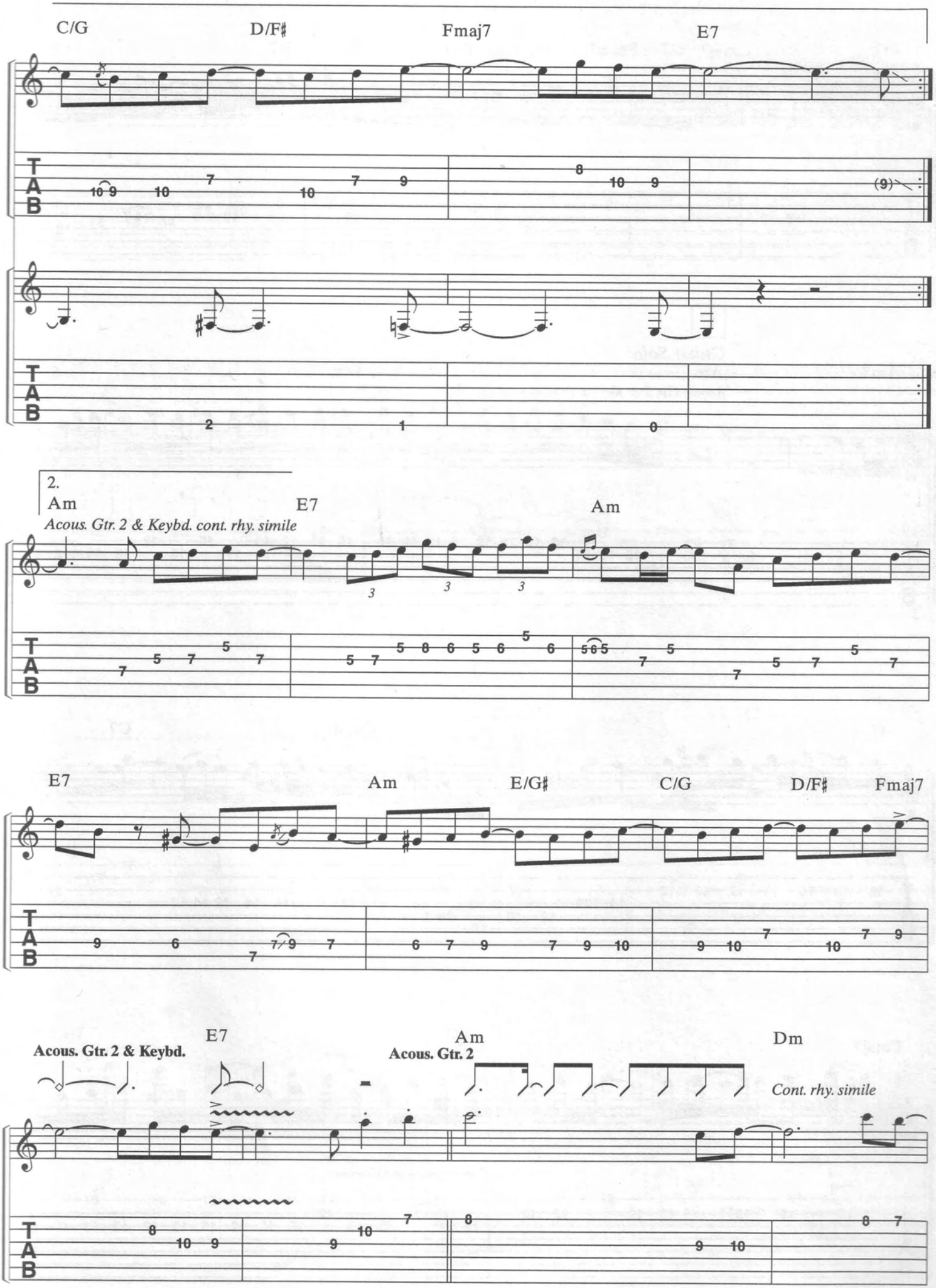

G
Cmaj7
C7
Fmaj7

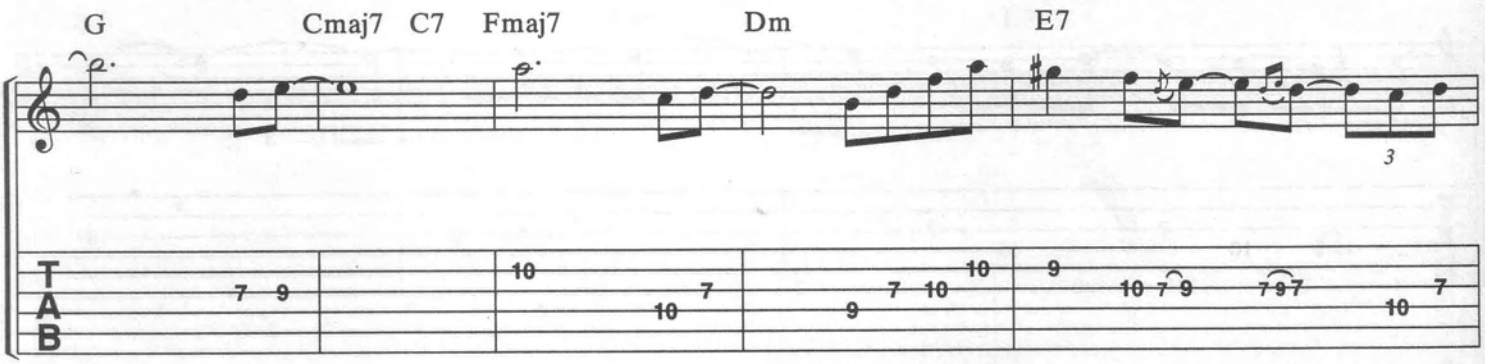

Dm
E7
Am7

B


Am
E7
Am
Acous. Gtr. 2
Cont. rhy. simile
Keybd. (arr. for gtr.)

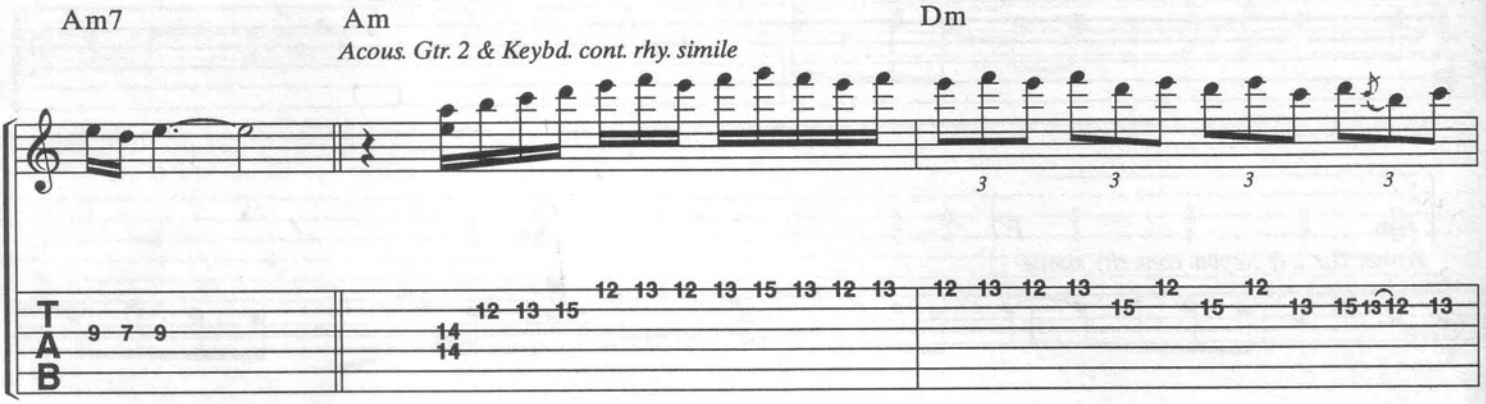

E7
Am
E7
Am
E7
1.
Am
E/G♯
Bass (arr. for gtr.)

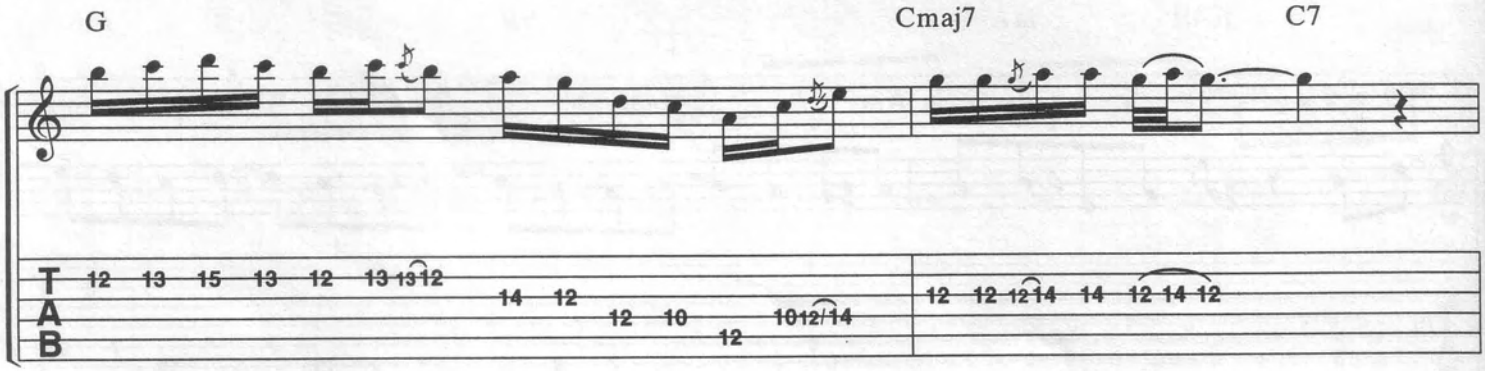

C/G
D/F♯
Fmaj7
E7
2.
Am
E7
Am
Acous. Gtr. 2 & Keybd. cont. rhy. simile
E7
Am
E/G♯
C/G
D/F♯
Fmaj7
E7
Am
Dm
Acous. Gtr. 2 & Keybd.
Acous. Gtr. 2
Cont. rhy. simile

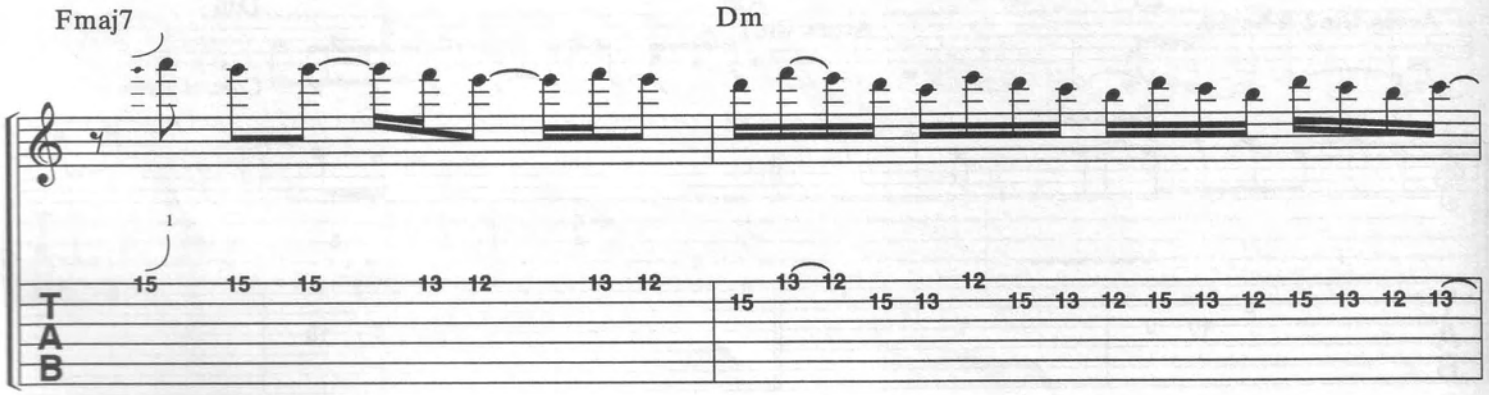


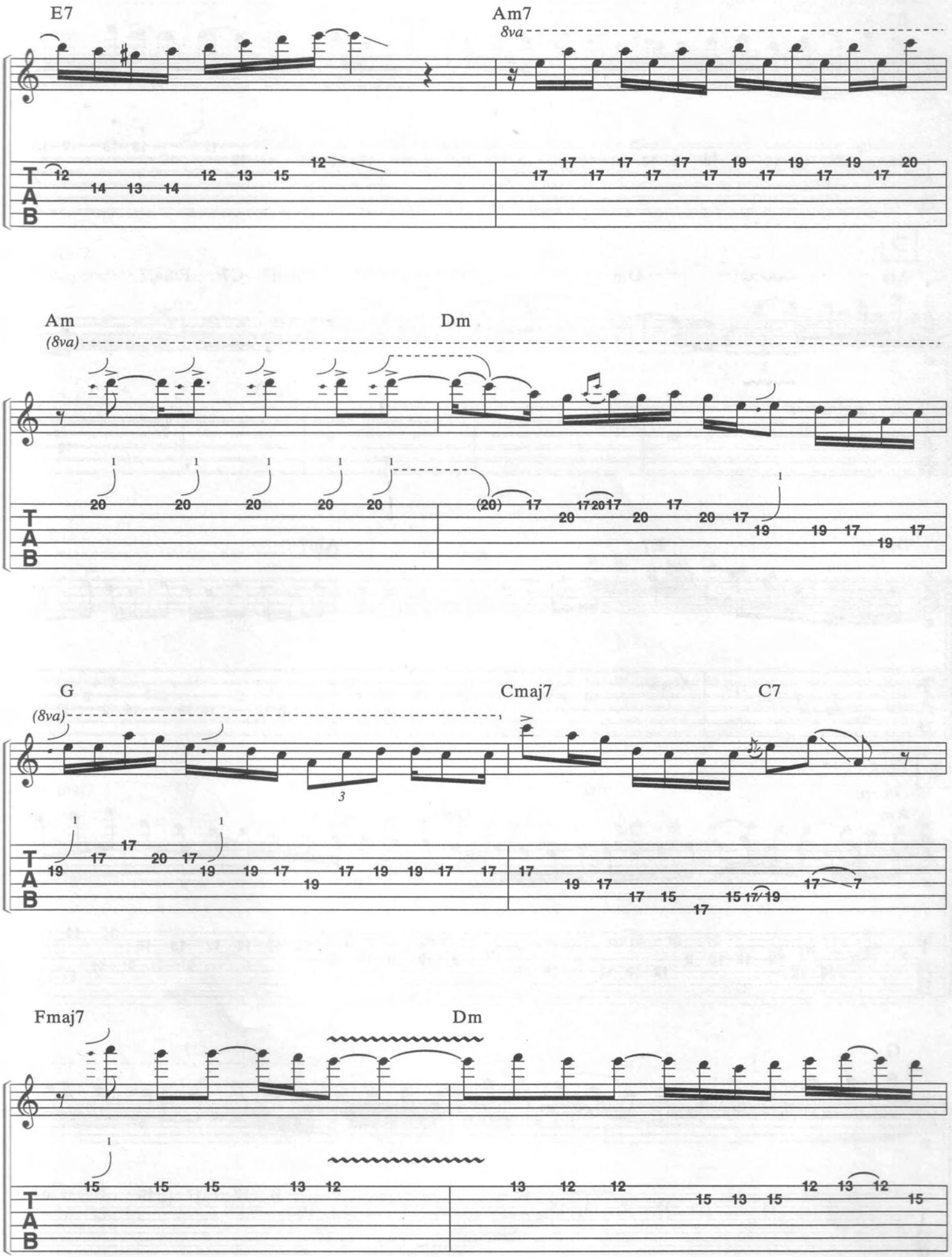
C

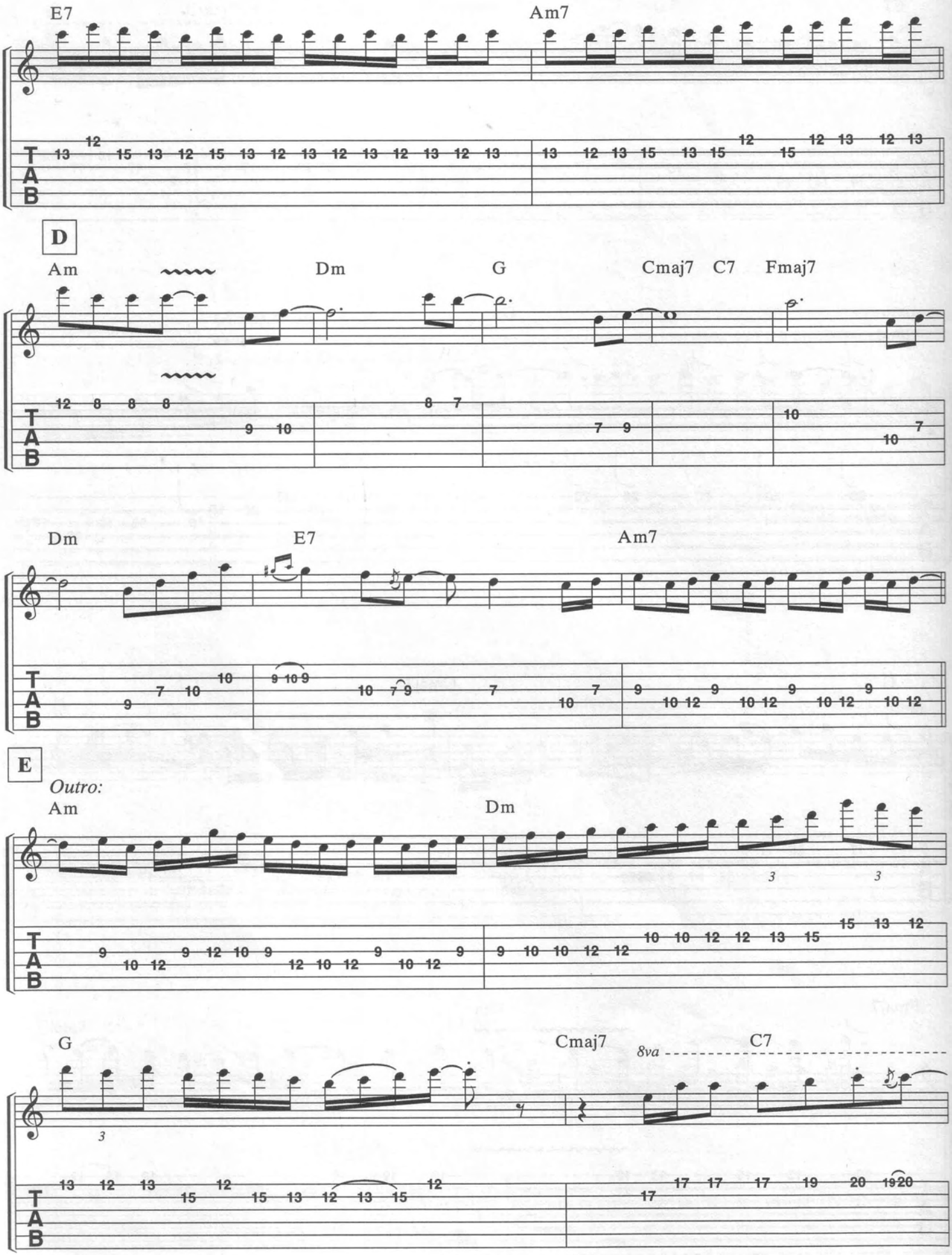
Guitar Solo:

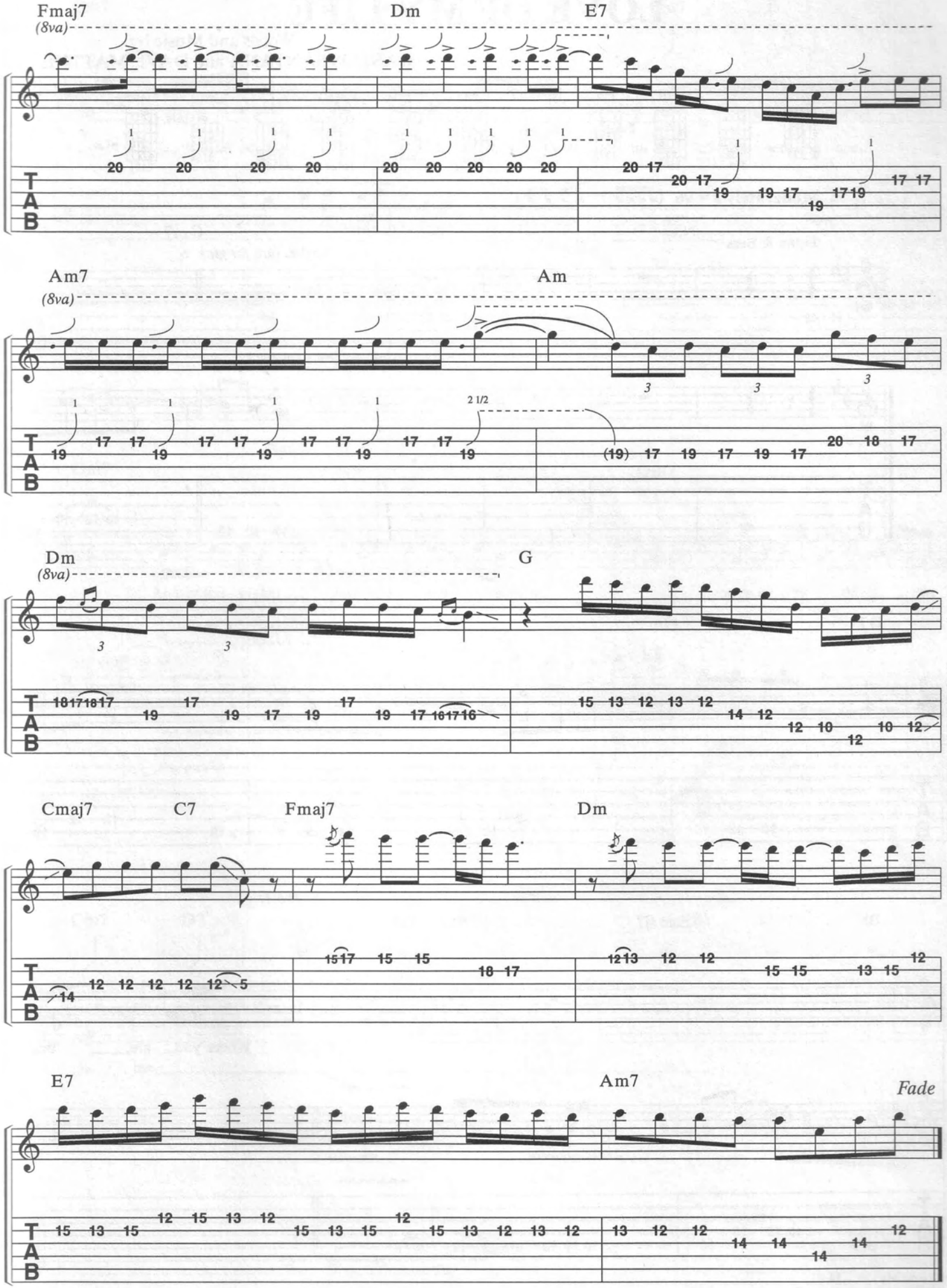






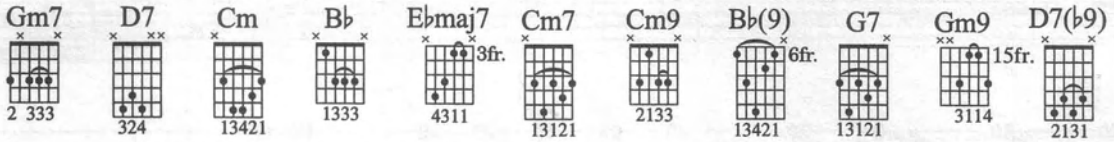

E7
Am7
8va
Am
(8va)
Dm
G
(8va)
Cmaj7
C7
Fmaj7
Dm
T
A
B


E7
Am7
D
Am
Dm
G
Cmaj7
C7
Fmaj7
Dm
E7
Am7
E
Outro:
Am
Dm
G
Cmaj7
8va
C7
T
A
B

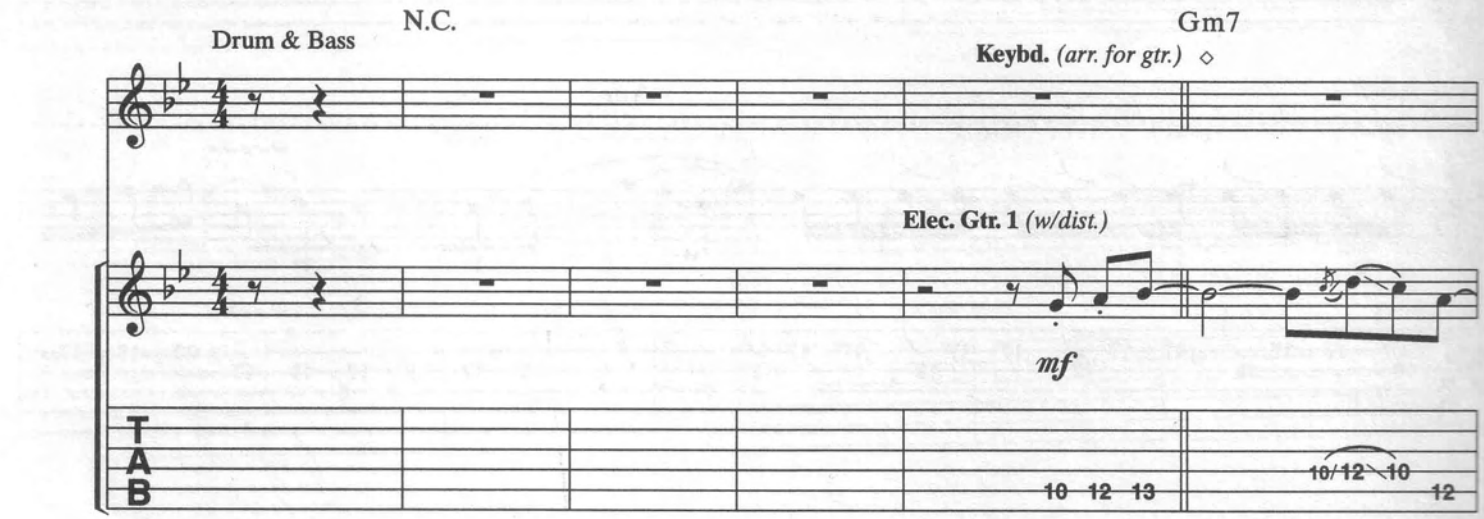

Fmaj7
(8va)
Dm
E7
Am7
(8va)
Am
Dm
(8va)
G
Cmaj7
C7
Fmaj7
Dm
E7
Am7
Fade

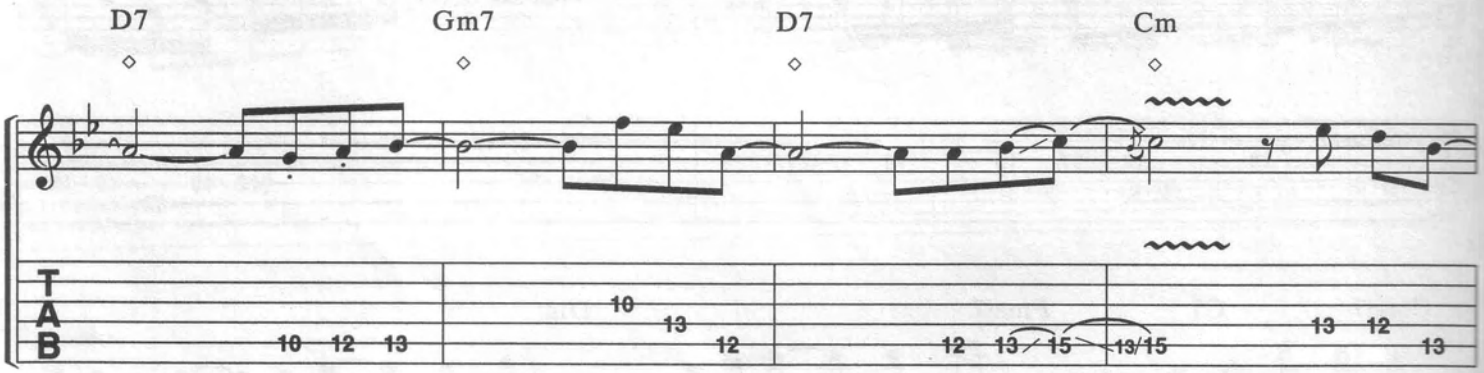
LOVE OF MY LIFE

Words and Music by
CARLOS SANTANA and DAVE MATTHEWS

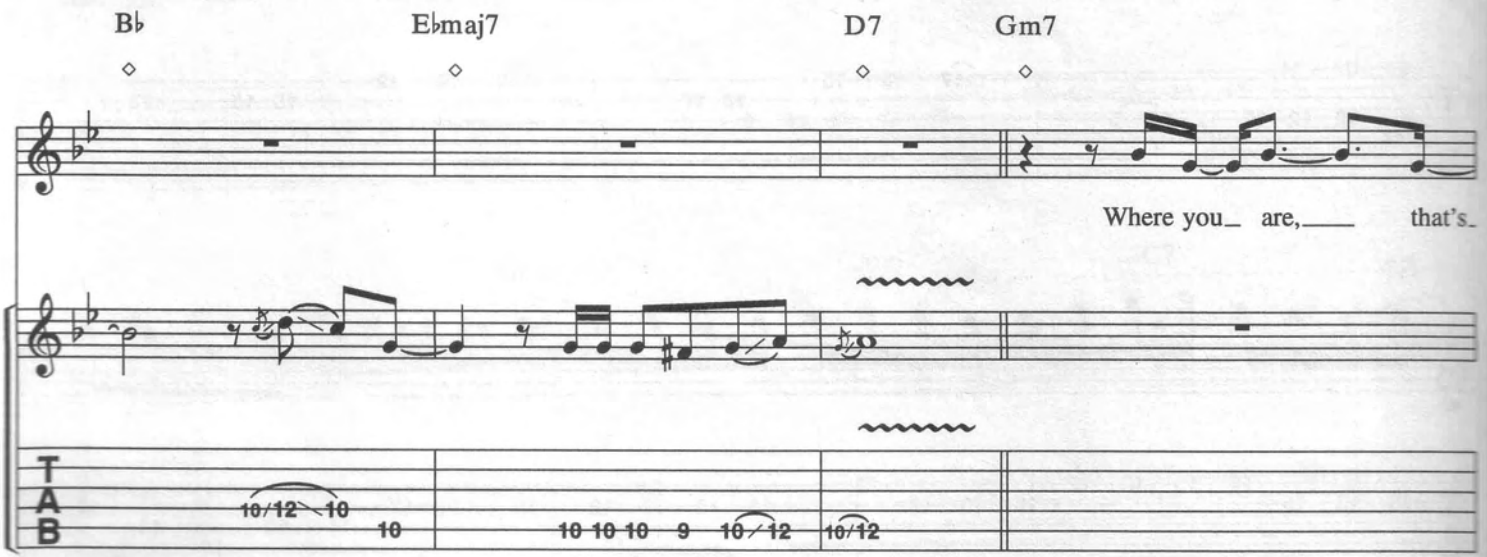


Moderately ♩ = 96 (♬ = ♪³ ♪³)





Verse 1:



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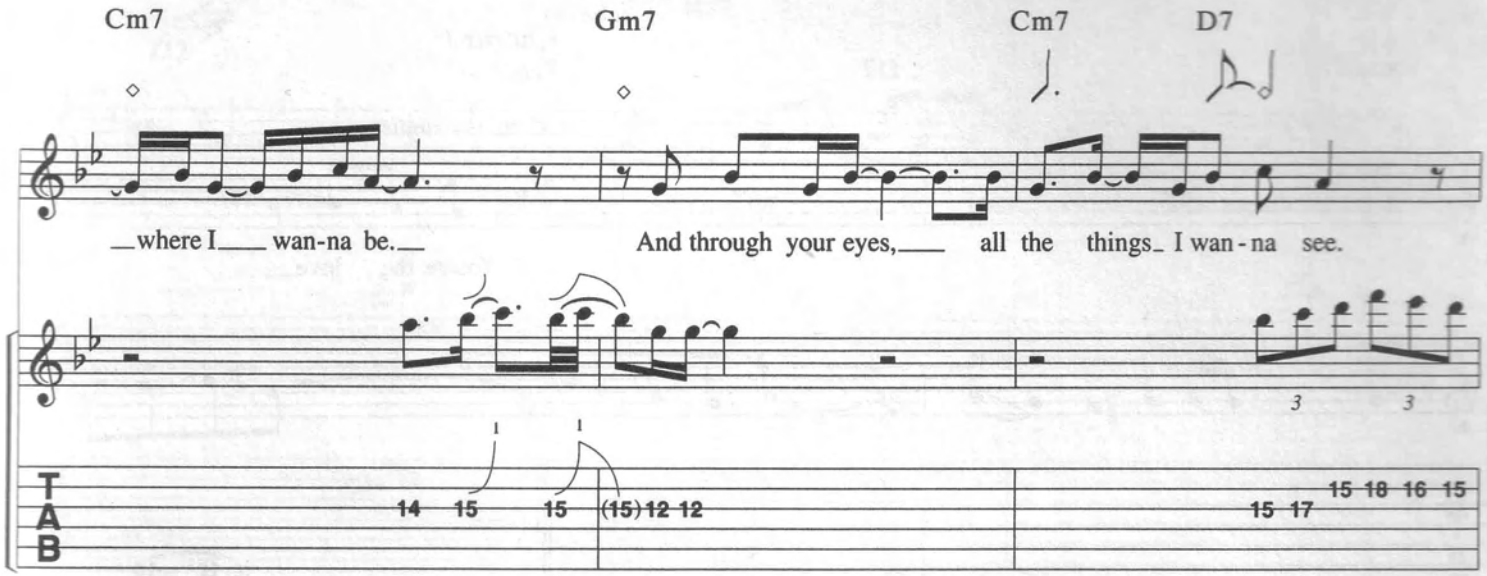
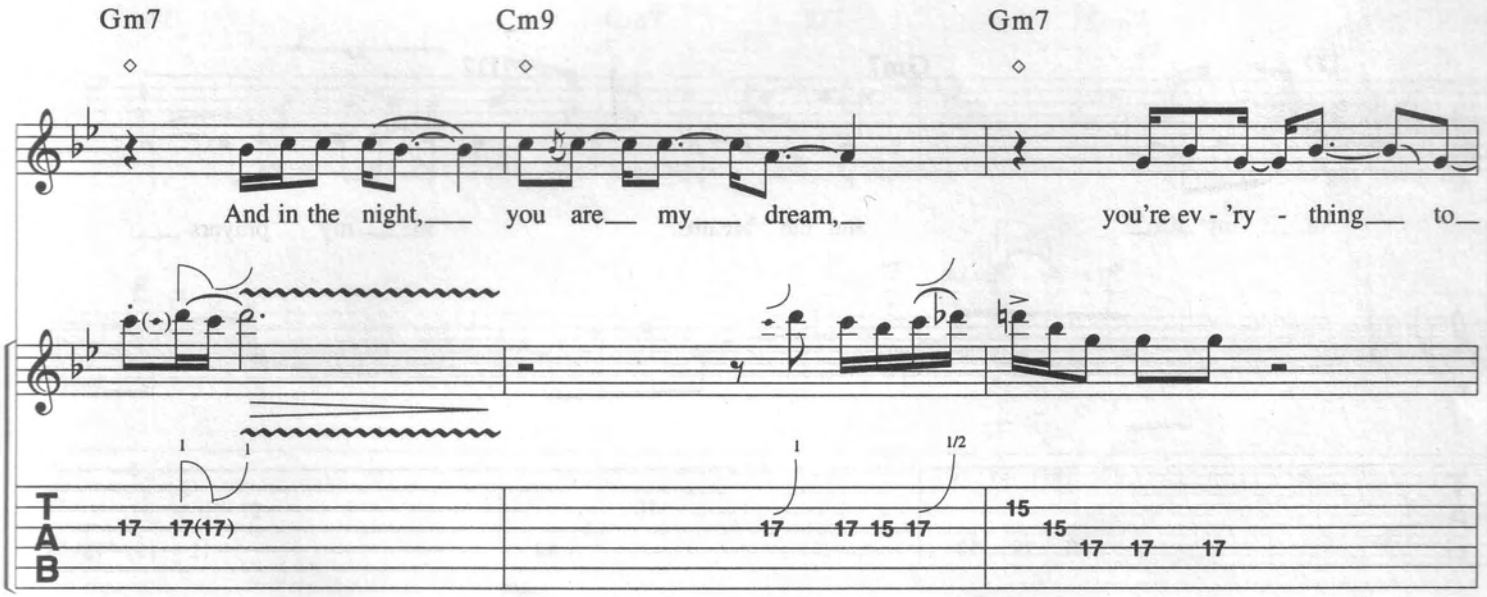
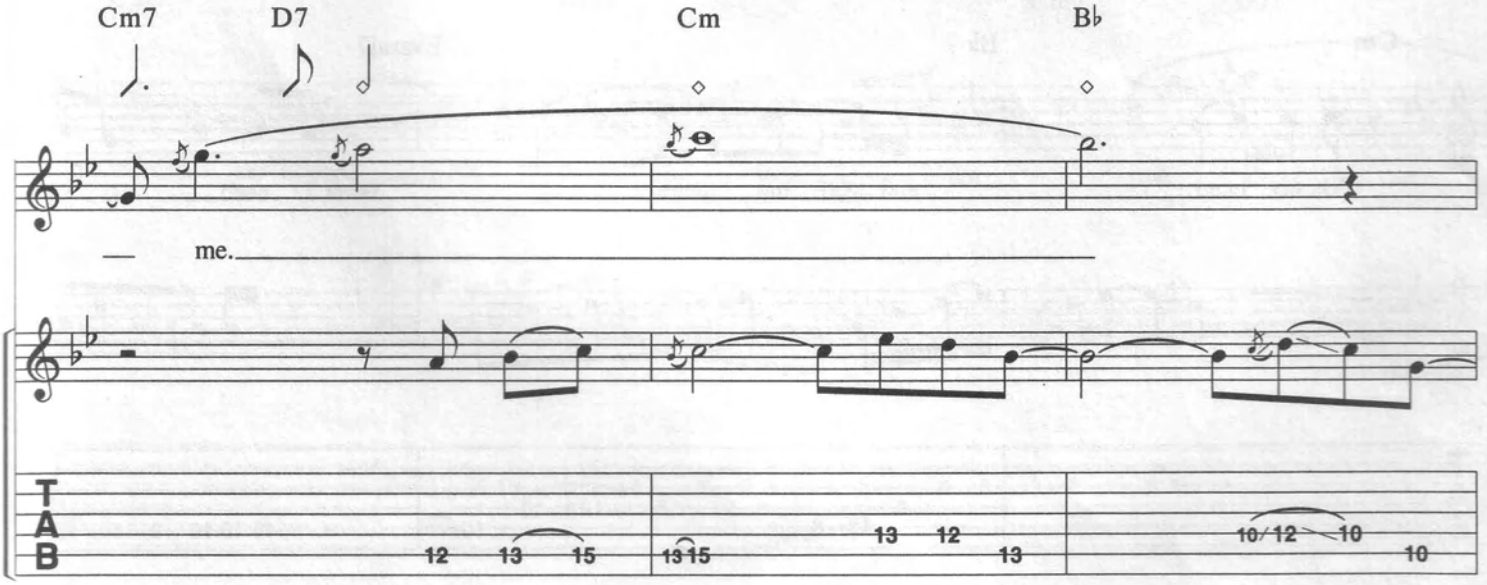
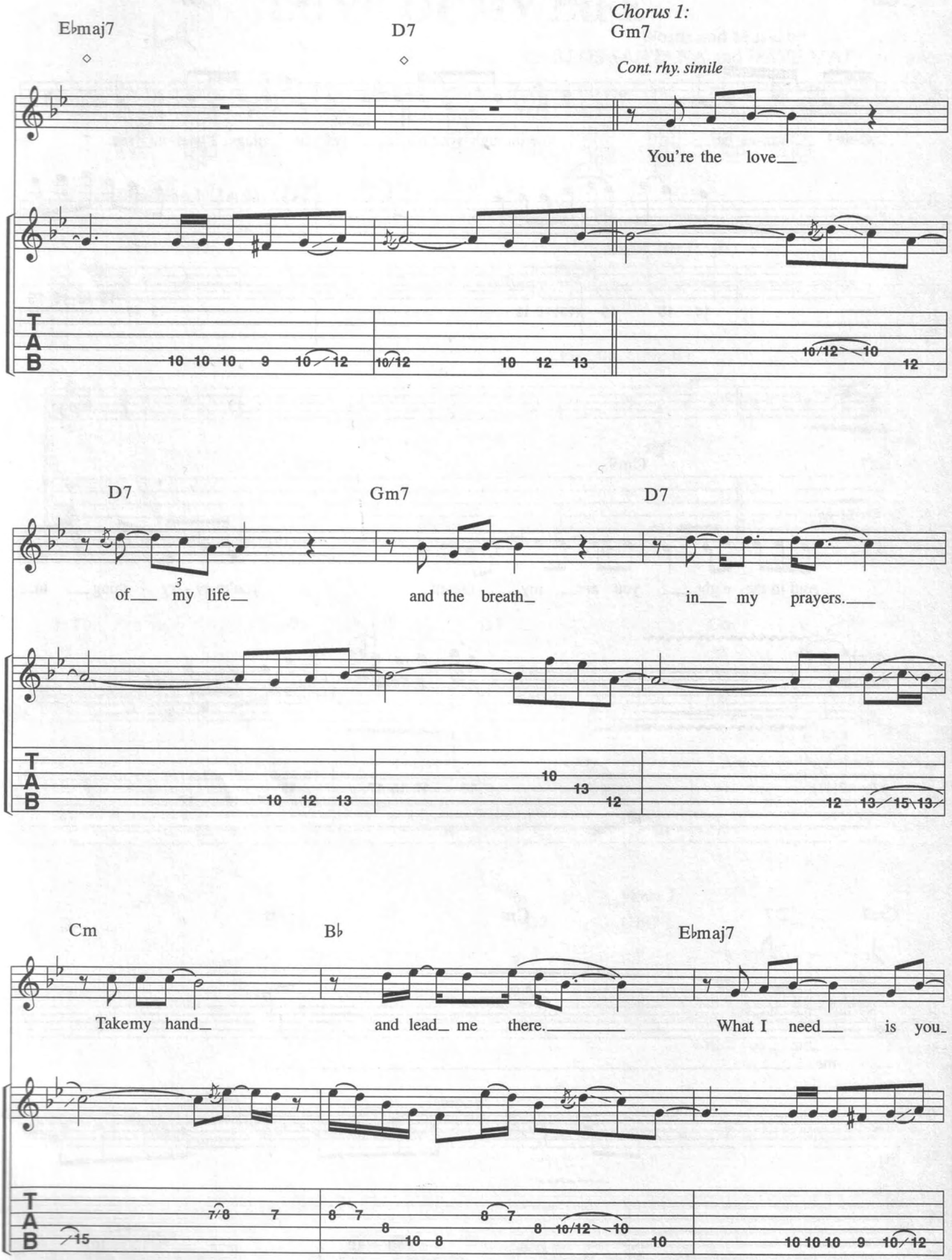
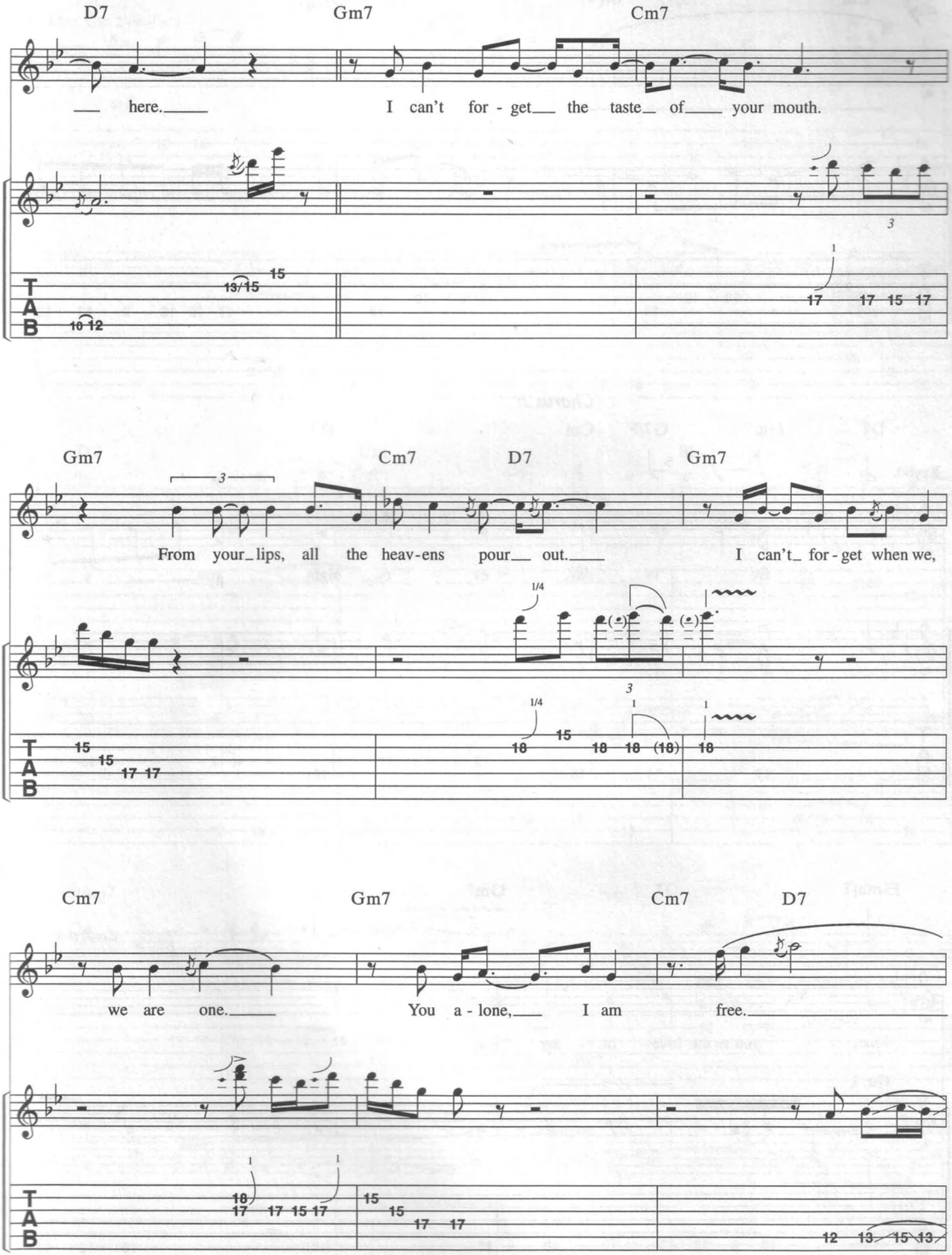

Cm7
Gm7
Cm7
D7
_where I___ wan-na be._
And through your eyes,___ all the things_ I wan-na see.
T
A
B

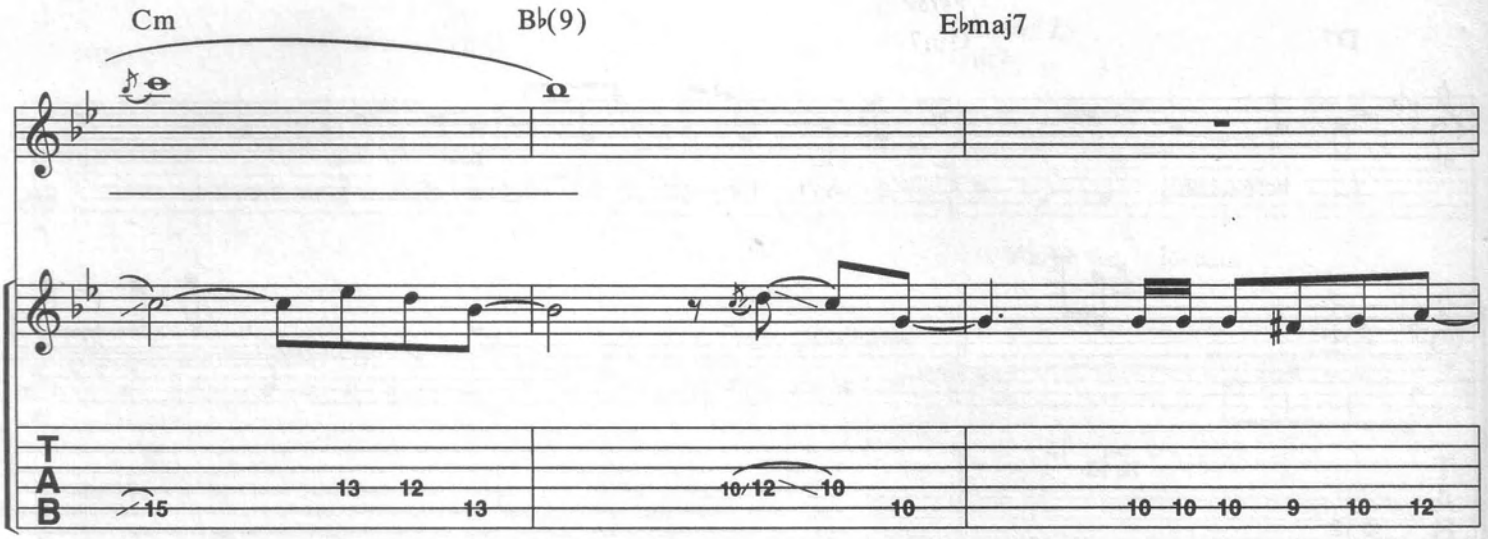

Gm7
Cm9
Gm7
And in the night,___ you are__ my___ dream,_
you're ev - 'ry - thing___ to_
T
A
B


Cm7
D7
Cm
B♭
___ me._____
T
A
B

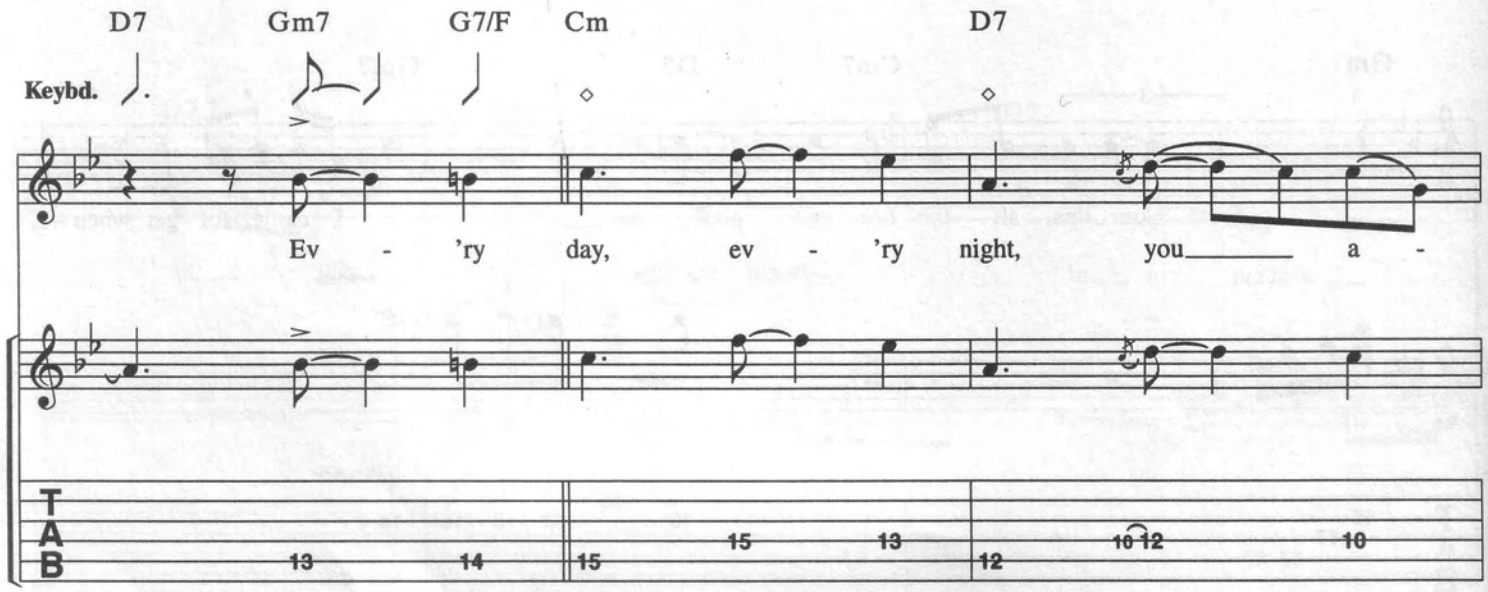

Chorus 1:
E♭maj7
D7
Gm7
Cont. rhy. simile
You're the love
of my life
and the breath
in my prayers.
D7
Gm7
D7
Cm
B♭
E♭maj7
Takemy hand
and lead me there.
What I need is you

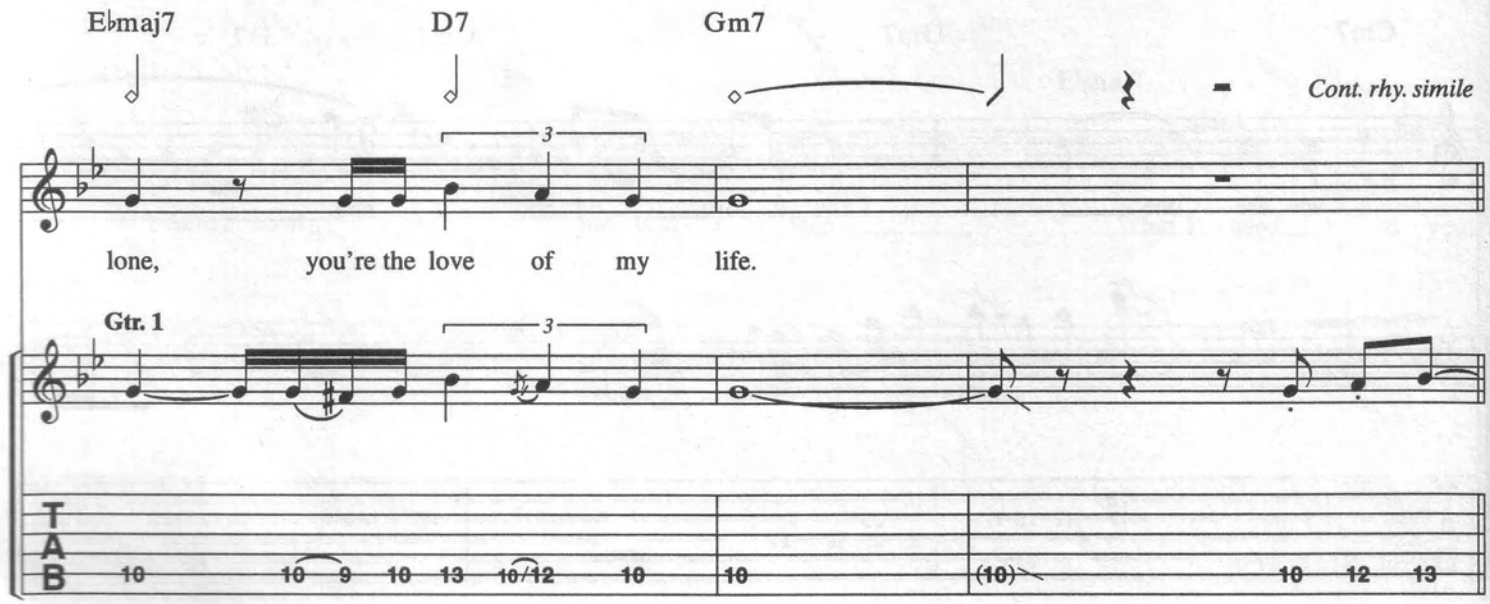
Verse 2:

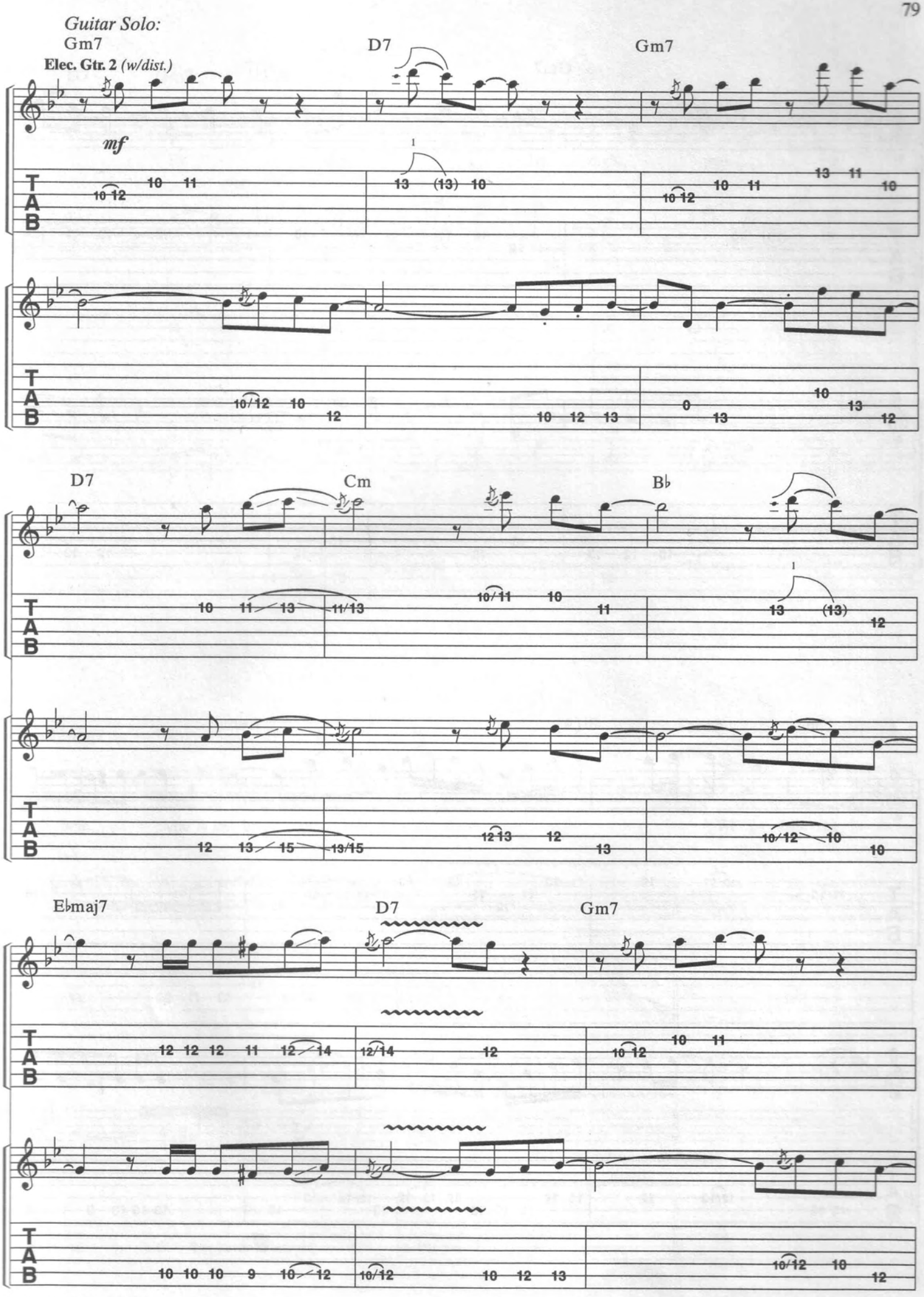

D7
Gm7
Cm7
here.
I can't for - get the taste of your mouth.
Gm7
Cm7
D7
Gm7
From your lips, all the heav-ens pour out.
I can't for - get when we,
Cm7
Gm7
Cm7
D7
we are one.
You a - lone, I am free.
T
A
B

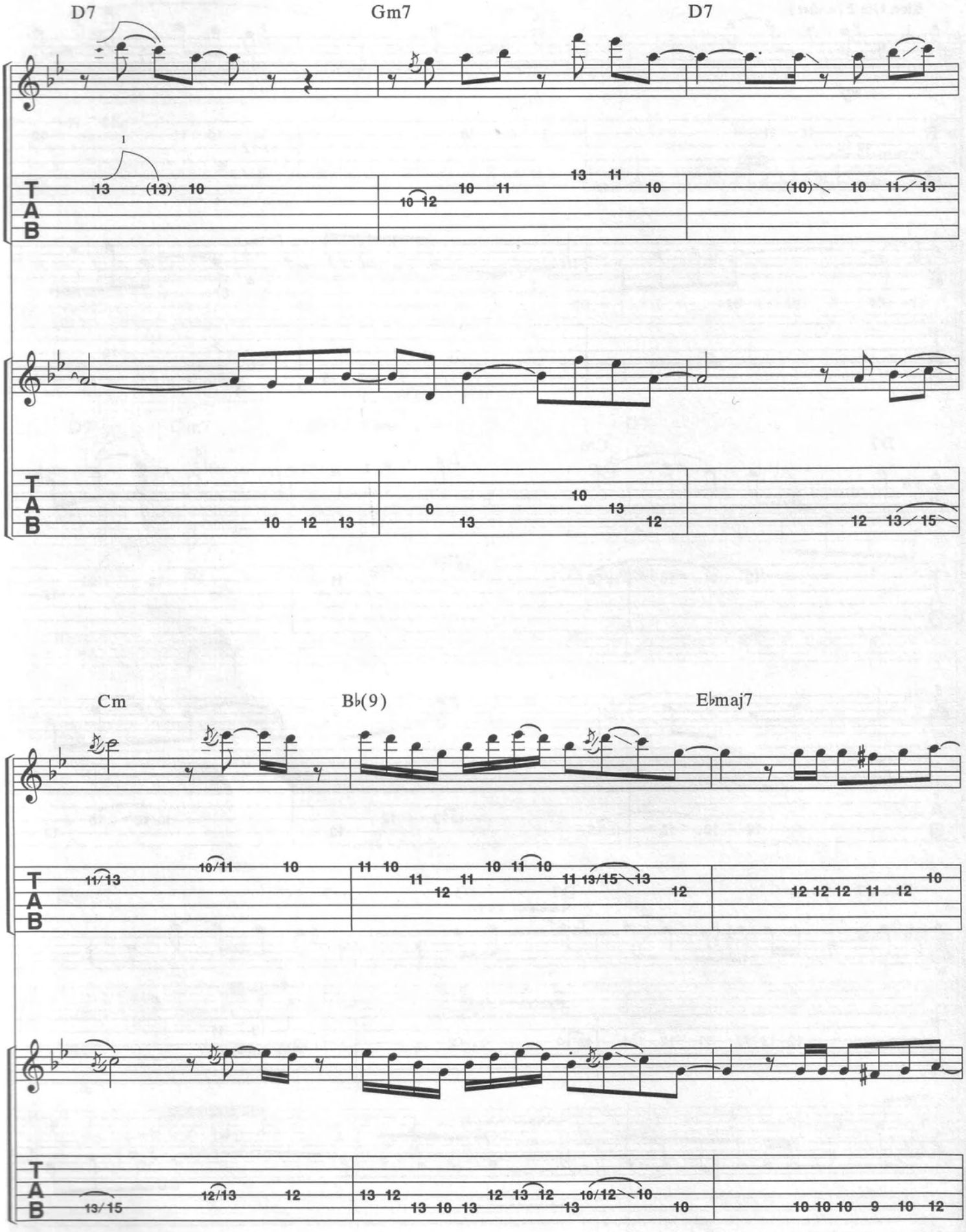

Cm
B♭(9)
E♭maj7
T
A
B
15
13 12 13
10/12 10
10
10 10 10 9 10 12

Chorus 2:

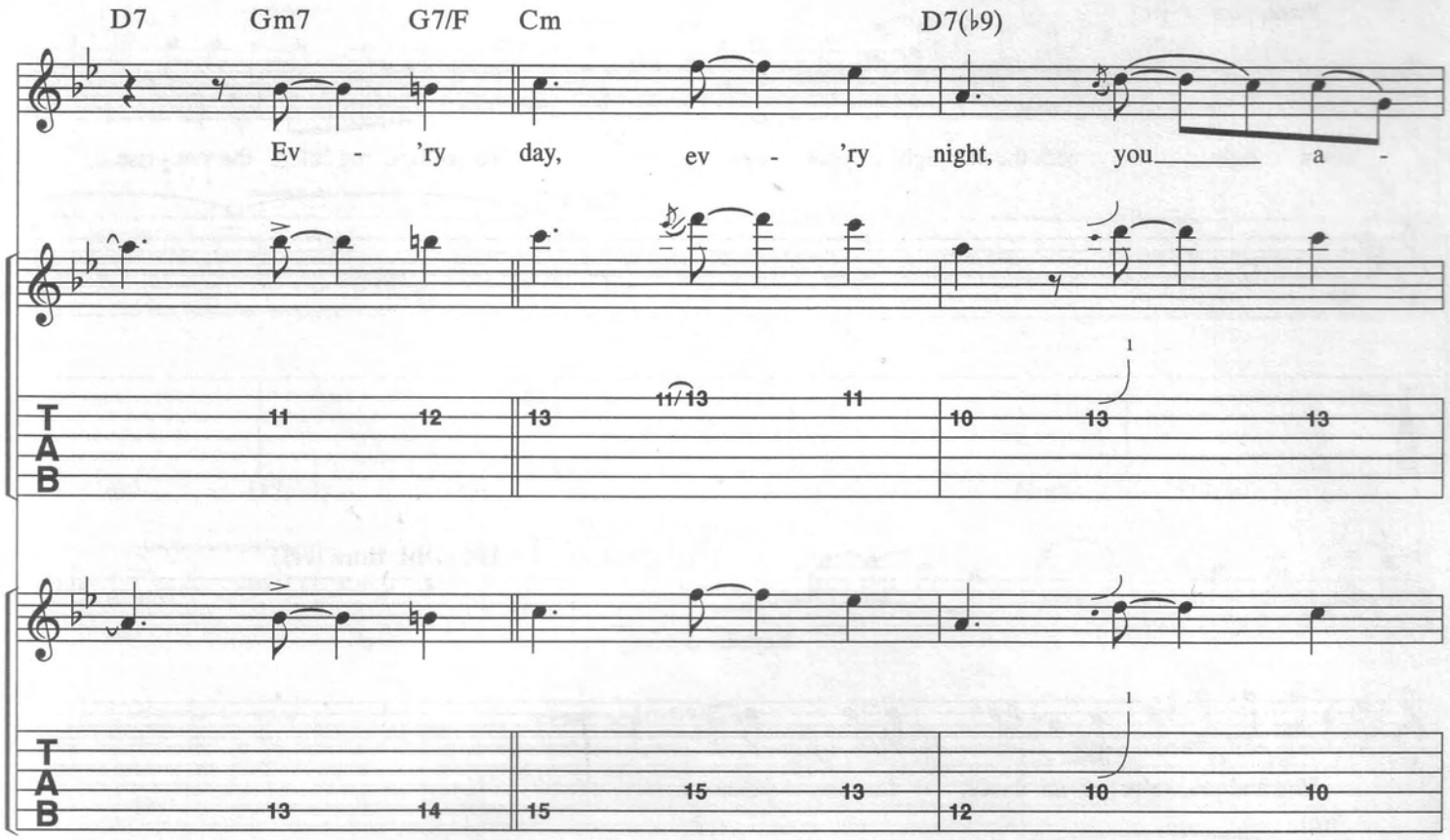

D7
Gm7
G7/F
Cm
D7
Keybd.
Ev - 'ry day, ev - 'ry night, you a -
T
A
B
13 14
15
15 13
12
10 12 10

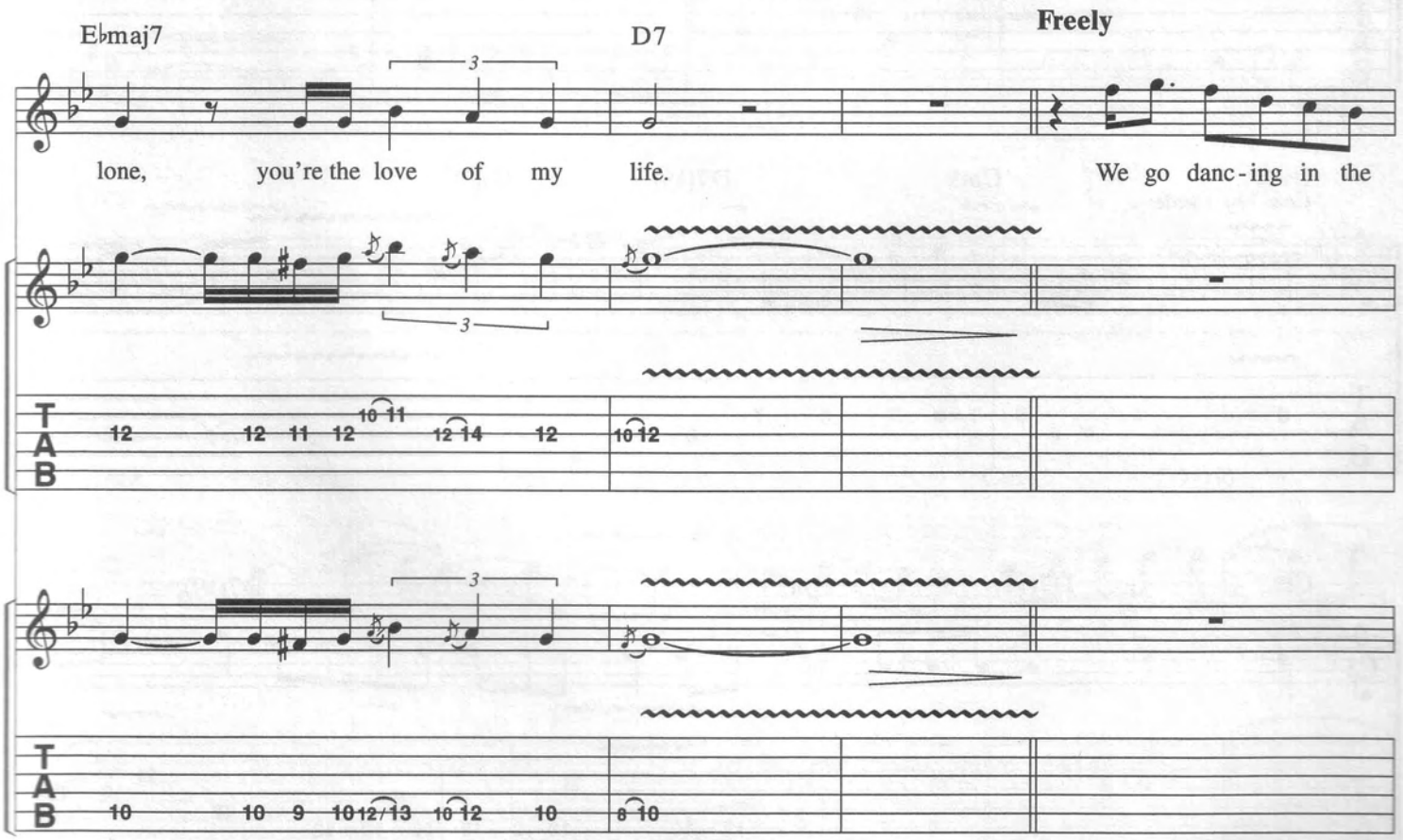

E♭maj7
D7
Gm7
Cont. rhy. simile
3
lone, you're the love of my life.
Gtr. 1
3
T
A
B
10
10 9 10 13 10/12 10
10
(10)
10 12 13

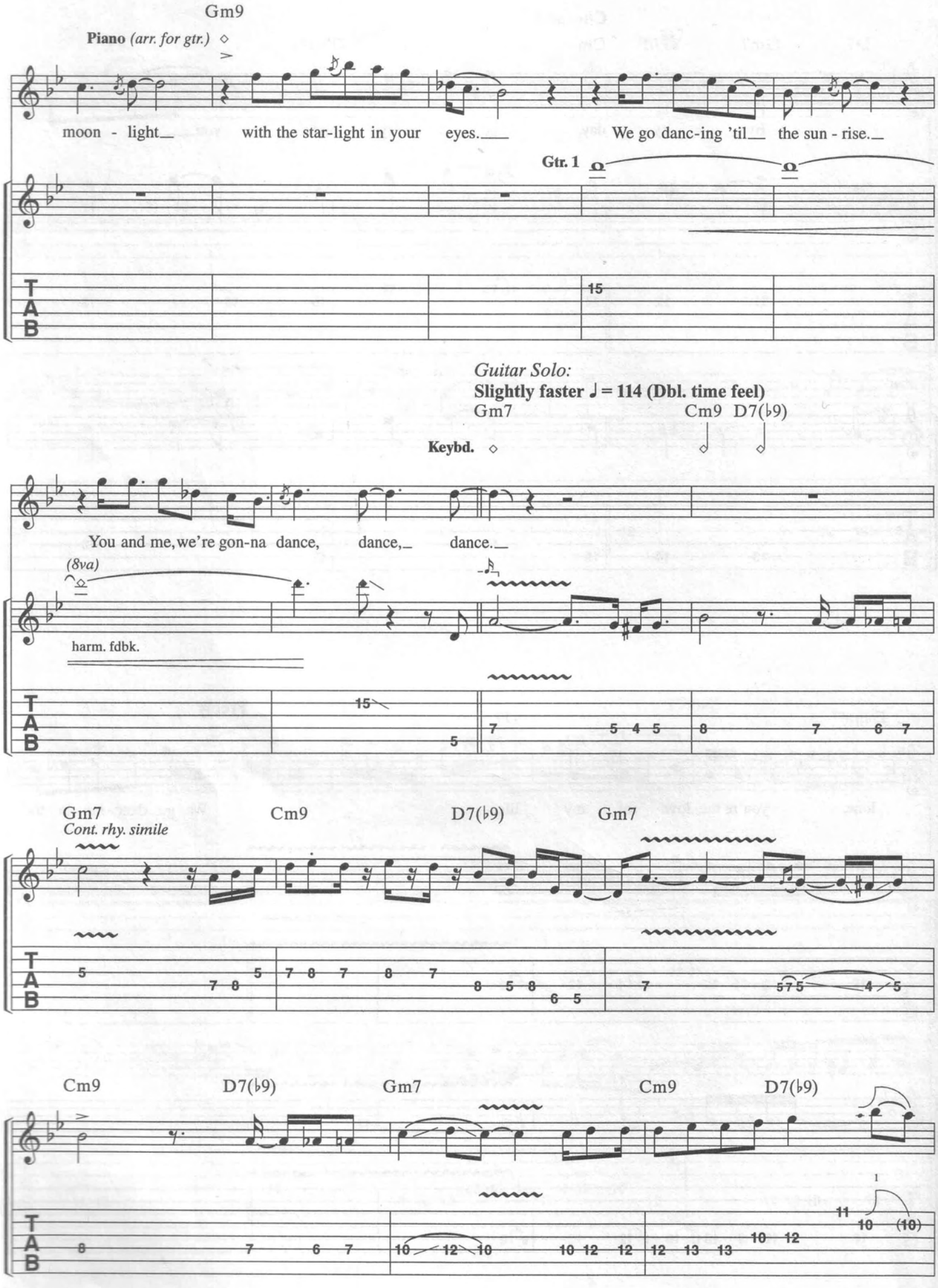

Guitar Solo:
Gm7
Elec. Gtr. 2 (w/dist.)
D7
Gm7
mf
D7
Cm
B♭
E♭maj7
D7
Gm7

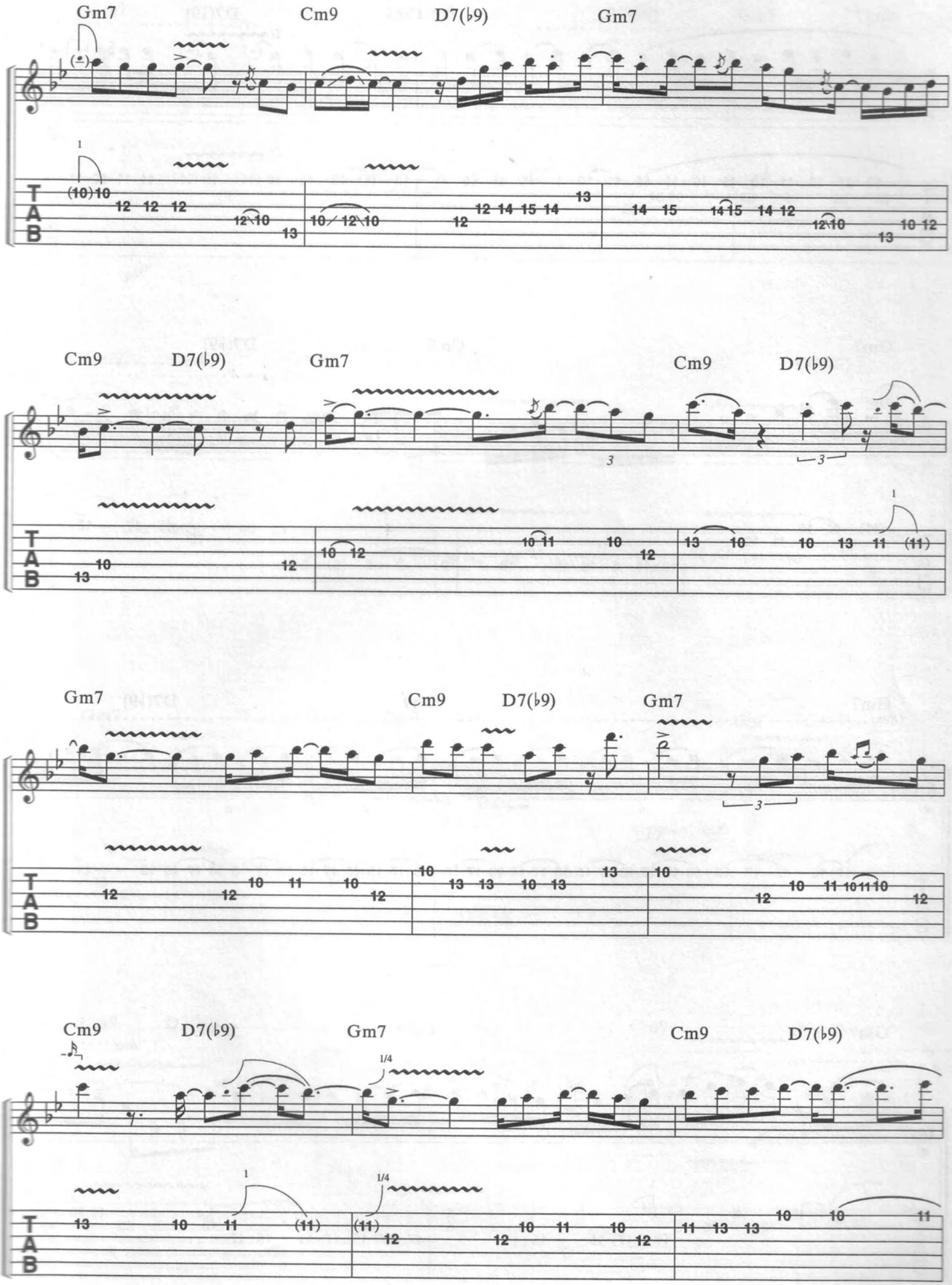

D7
Gm7
D7
Cm
B♭(9)
E♭maj7
T
A
B

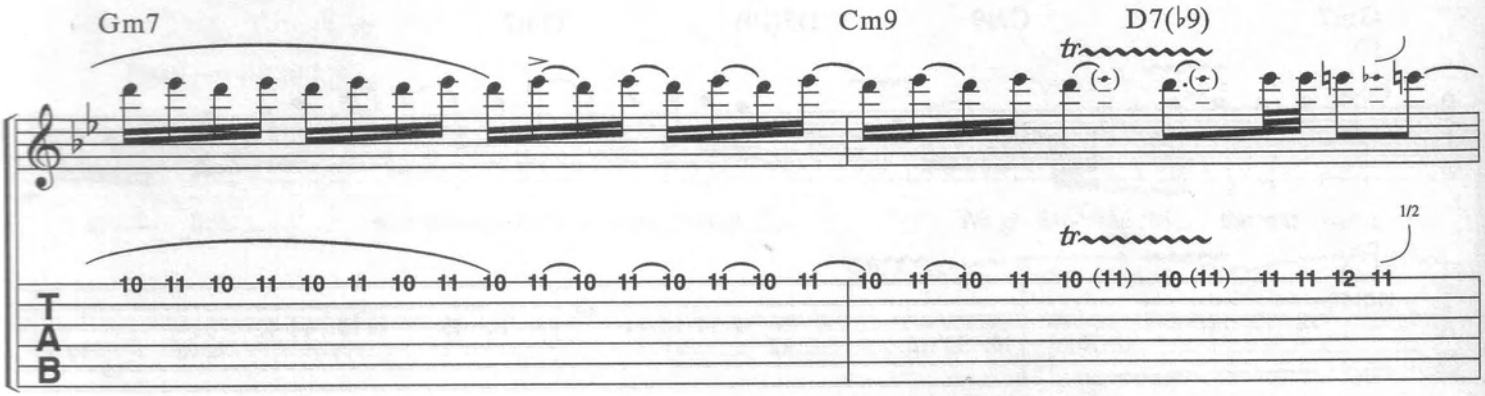
Chorus 2:

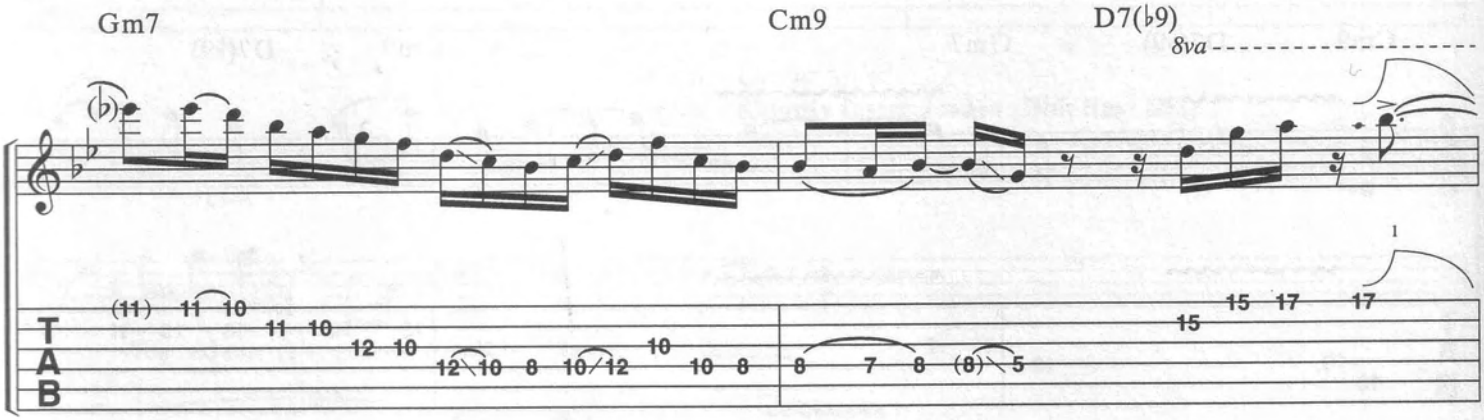

D7
Gm7
G7/F
Cm
D7(♭9)
Ev - 'ry day, ev - 'ry night, you a -
T
A
B

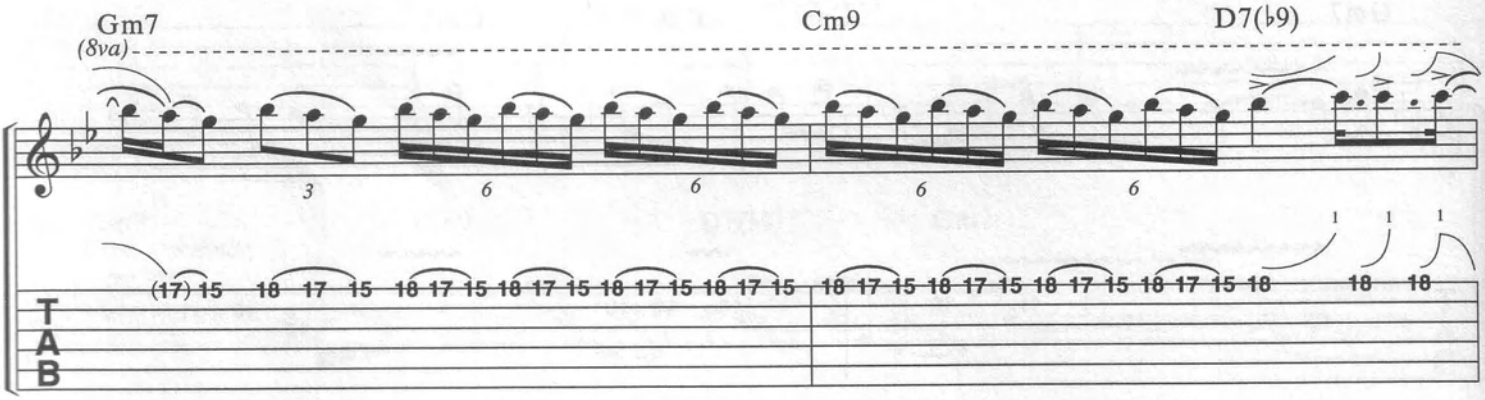

E♭maj7
D7
Freely
lone, you're the love of my life. We go danc-ing in the
T
A
B

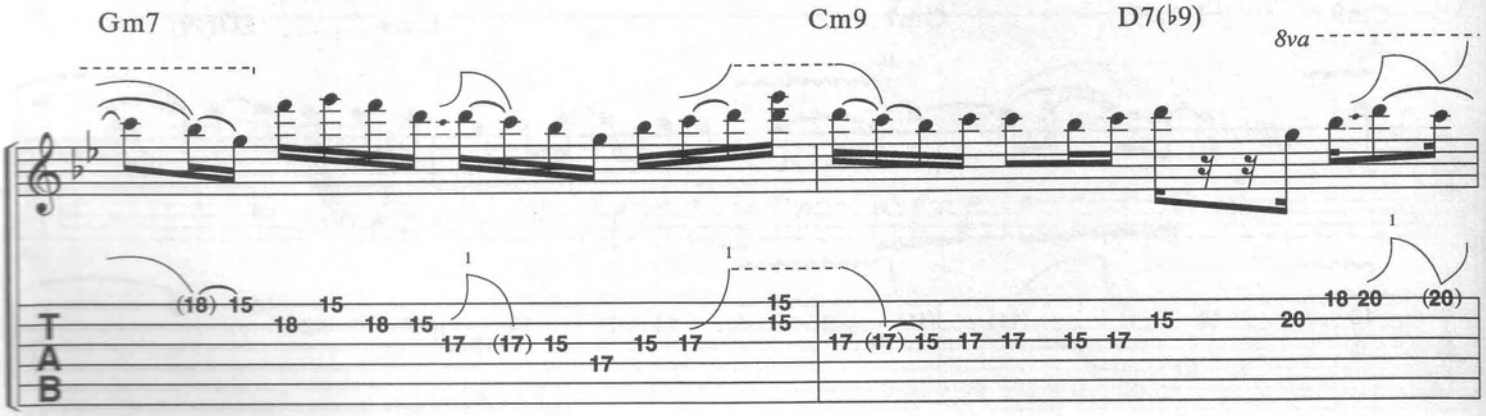

Gm9
Piano (arr. for gtr.)
moon - light
with the star-light in your eyes.
We go danc-ing 'til the sun - rise.
Gtr. 1
15
Guitar Solo:
Slightly faster ♩ = 114 (Dbl. time feel)
Gm7
Cm9 D7(♭9)
Keybd.
You and me, we're gon-na dance, dance, dance.
(8va)
harm. fdbk.
15
5
7 5 4 5
8 7 6 7
Gm7
Cont. rhy. simile
Cm9
D7(♭9)
Gm7
5 7 8 5
7 8 7 8 7 8 5 8 6 5
7 5 7 5 4 5
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
8 7 6 7
10 12 10 10 12 12
12 13 13 10 12
11 10 (10)

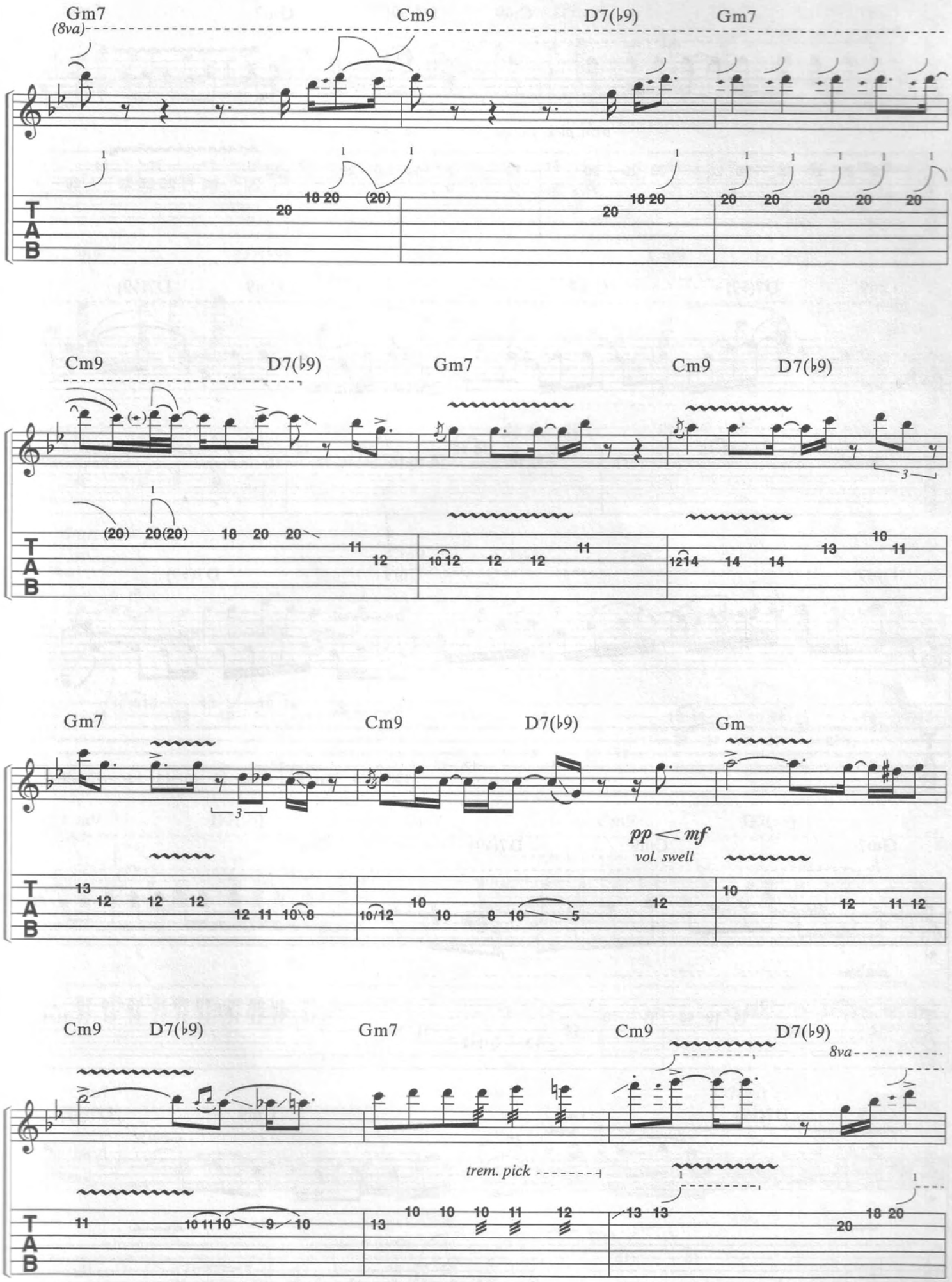

Gm7
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
T
A
B

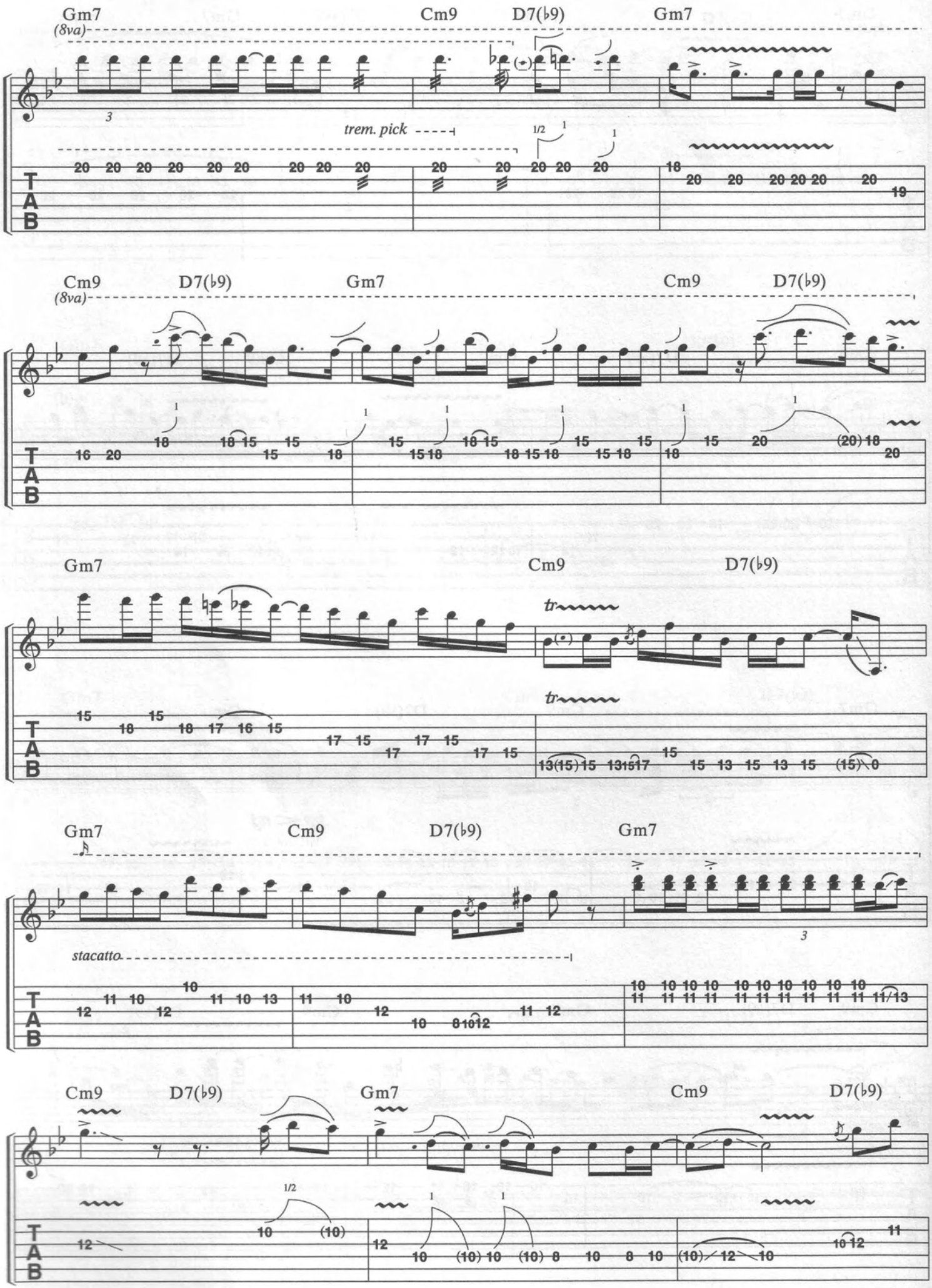

Gm7
Cm9
D7(♭9)
tr
tr
1/2
T
A
B

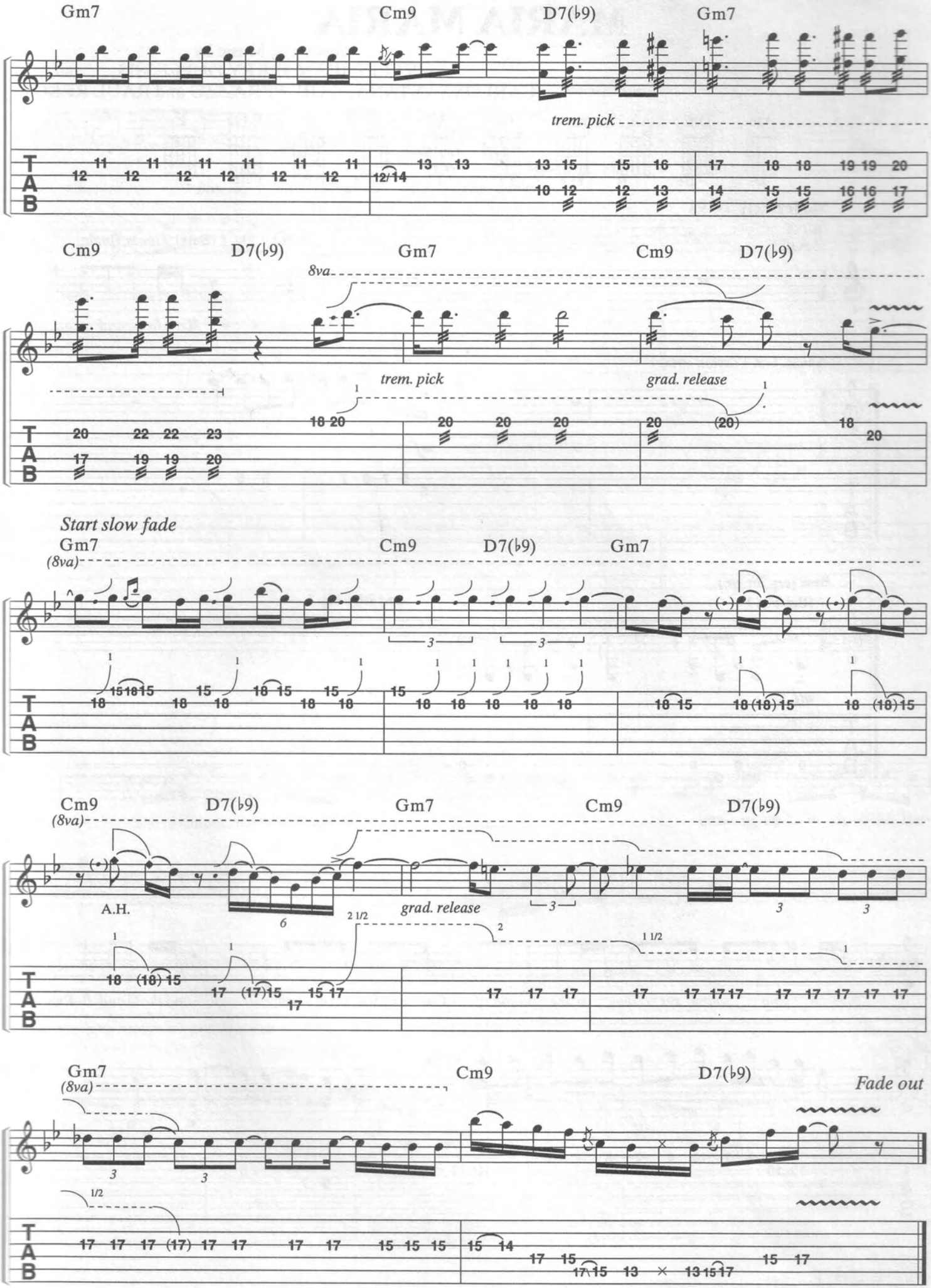

Gm7
Cm9
D7(♭9)
8va
1
T
A
B


Gm7
(8va)
Cm9
D7(♭9)
3
6
6
6
6
1
1
1
T
A
B


Gm7
Cm9
D7(♭9)
8va
1
1
1
T
A
B

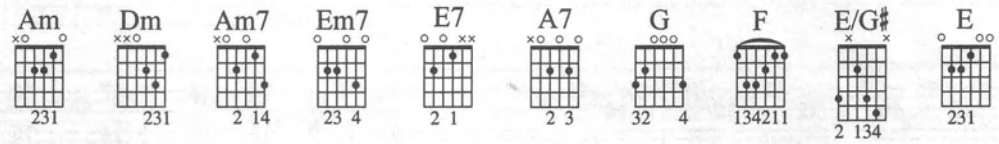

Gm7
(8va)
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
pp < mf
vol. swell
Gm
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
8va
trem. pick
T
A
B


Gm7
Cm9
D7(♭9)
Gm7
(8va)
trem. pick
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
(8va)
Gm7
Cm9
D7(♭9)
tr
tr
Gm7
Cm9
D7(♭9)
Gm7
stacatto
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
T
A
B


Gm7
Cm9
D7(♭9)
Gm7
trem. pick
Cm9
D7(♭9)
Gm7
Cm9
D7(♭9)
8va
trem. pick
grad. release
Start slow fade
Gm7
(8va)
Cm9
D7(♭9)
Gm7
Cm9
(8va)
D7(♭9)
Gm7
Cm9
D7(♭9)
A.H.
grad. release
Gm7
(8va)
Cm9
D7(♭9)
Fade out
T
A
B

MARIA MARIA

Words and Music by
WYCLEF JEAN, JERRY DUPLESSIS,
CARLOS SANTANA, KARL PERAZZO and RAUL REKOW



Moderately ♩ = 98

Intro:

Am

w/Rhy. Fig. 1 *(Bass) 3 times, simile*

La - dies_ and gents,_

Acous. Gtr. 1 *(nylon string)*

mf

Bass *(arr. for gtr.)*

Rhy. Fig. 1

mf

end Rhy. Fig. 1

turn up_ your sound_ sys - tem_ to the sound of Car - los San - ta - na and the G and B Pro - duct.

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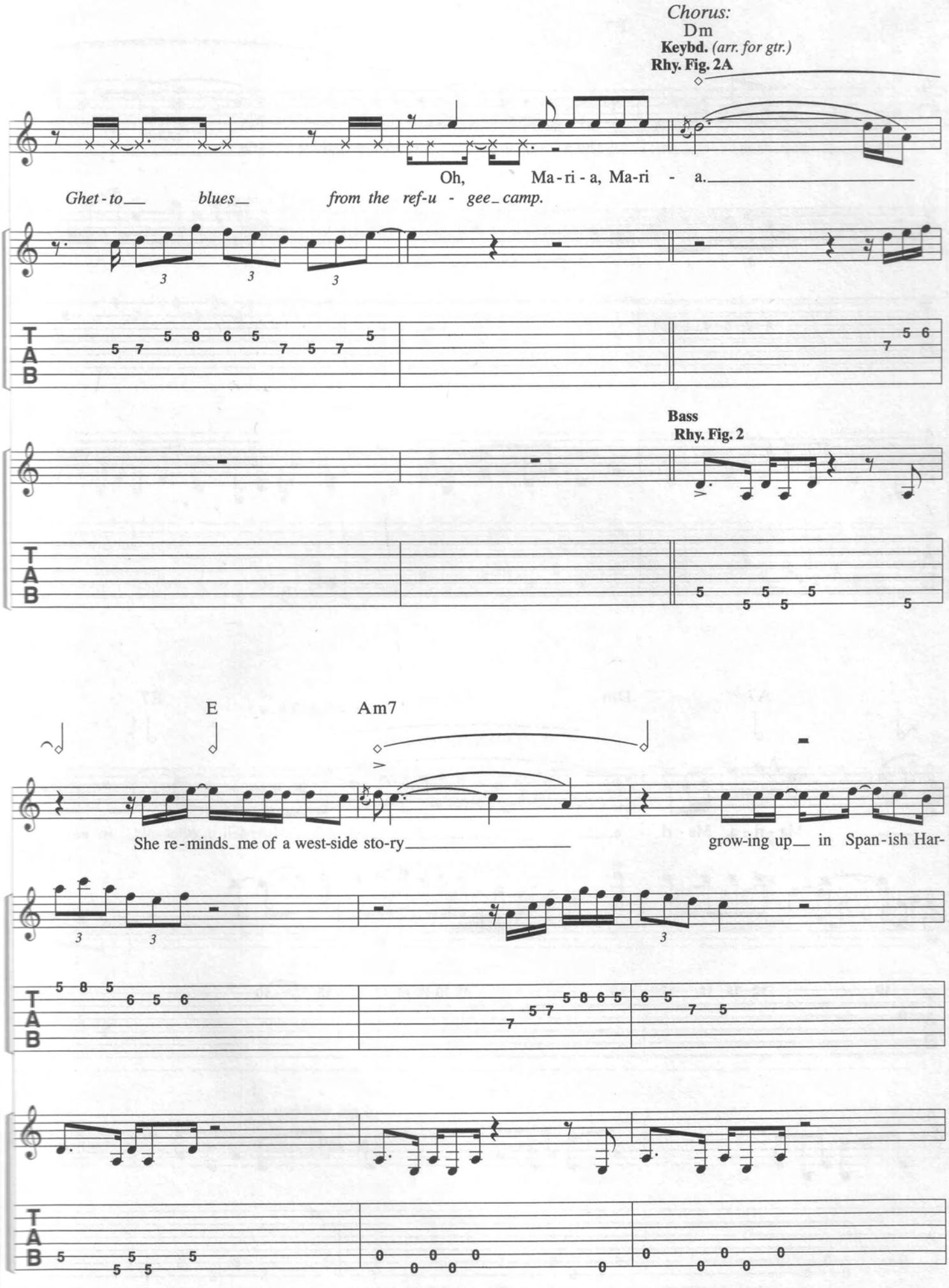
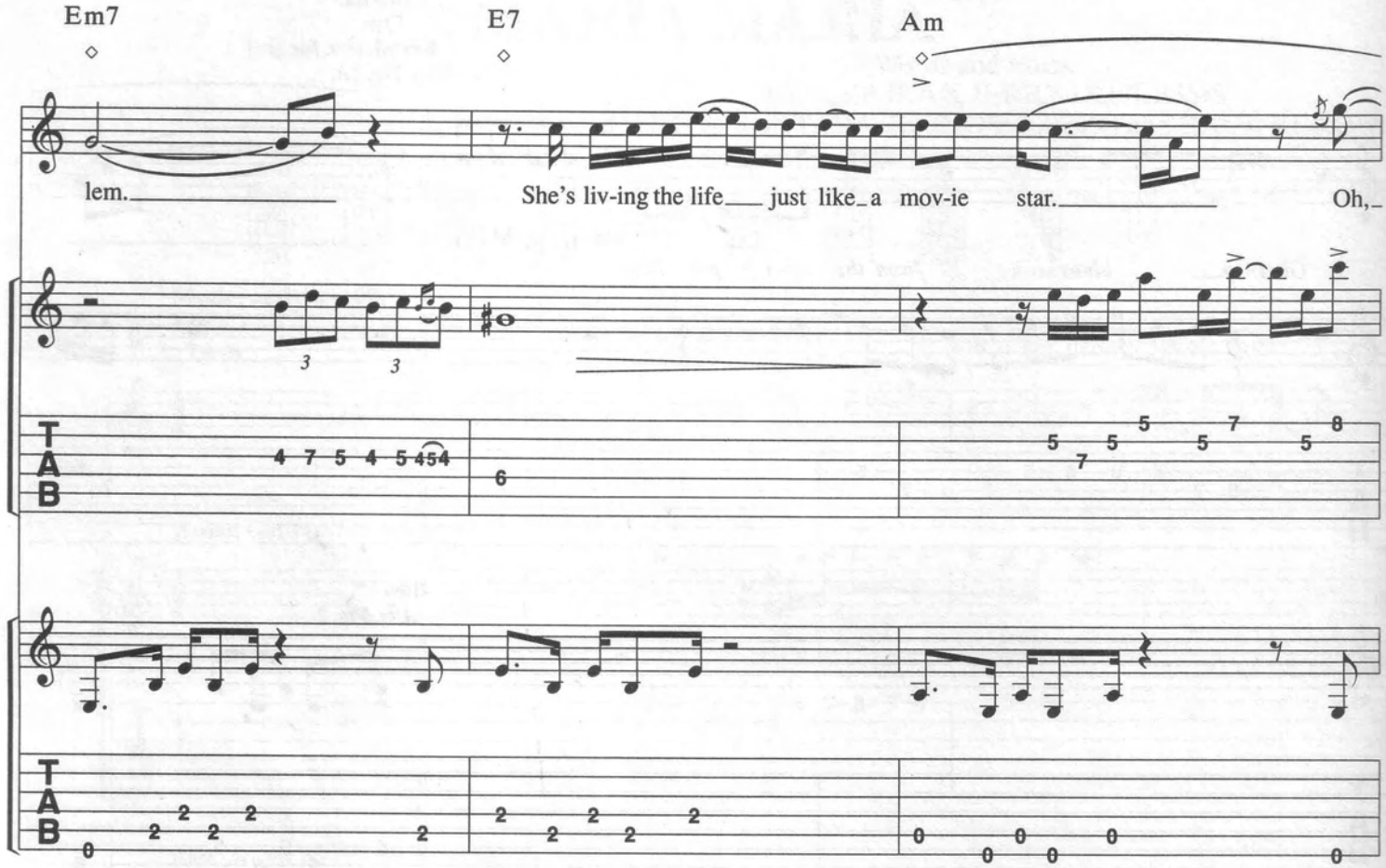
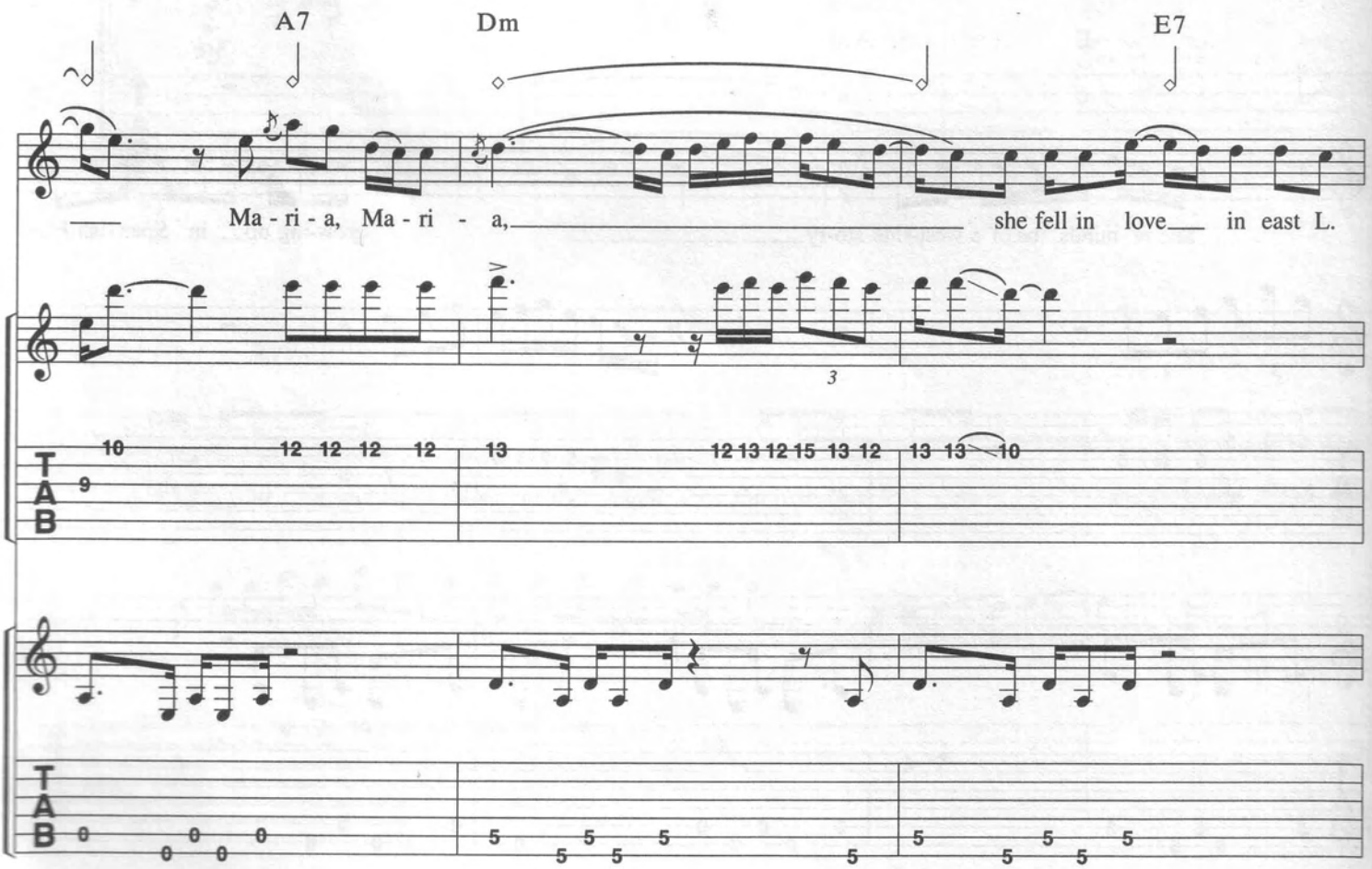
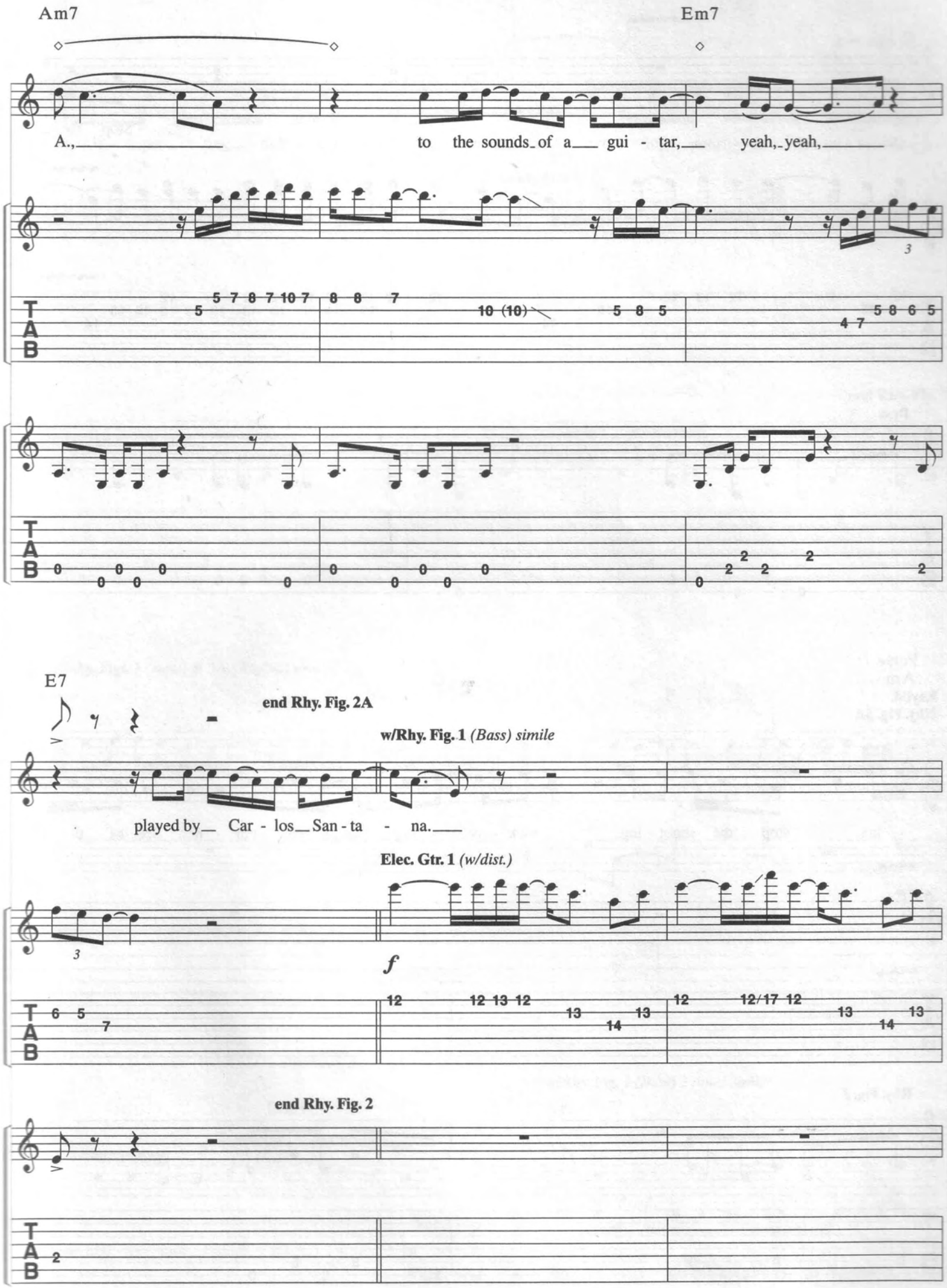
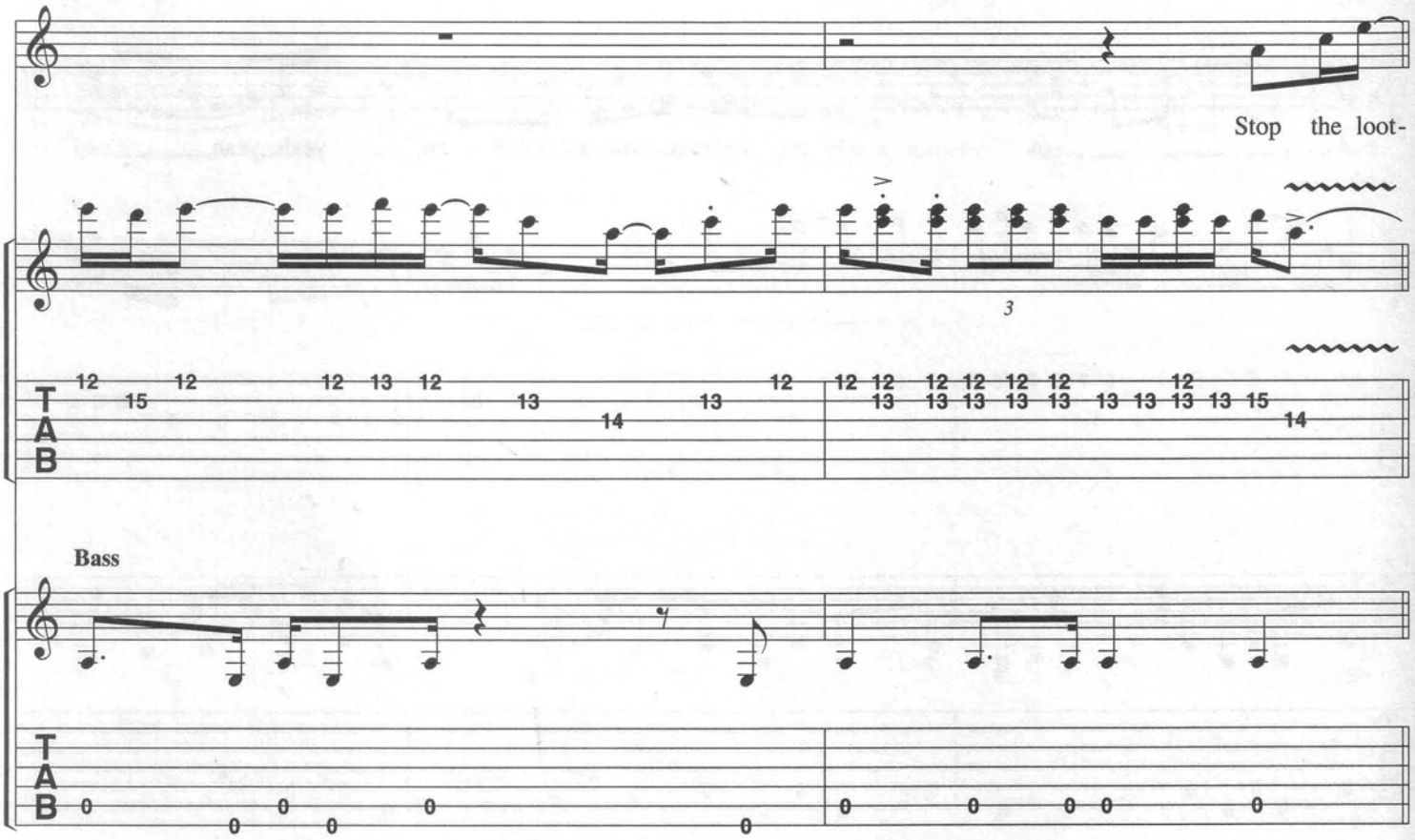

Chorus:
Dm
Keybd. (arr. for gtr.)
Rhy. Fig. 2A
Oh, Ma-ri-a, Ma-ri-a.
Ghet-to blues from the ref-u-gee camp.
Bass
Rhy. Fig. 2
E
Am7
She re-minds me of a west-side sto-ry
grow-ing up in Span-ish Har-


Em7
E7
Am
lem.
She's liv-ing the life just like a mov-ie star.
Oh,
T
A
B


A7
Dm
E7
Ma - ri - a, Ma - ri - a,
she fell in love in east L.
T
A
B

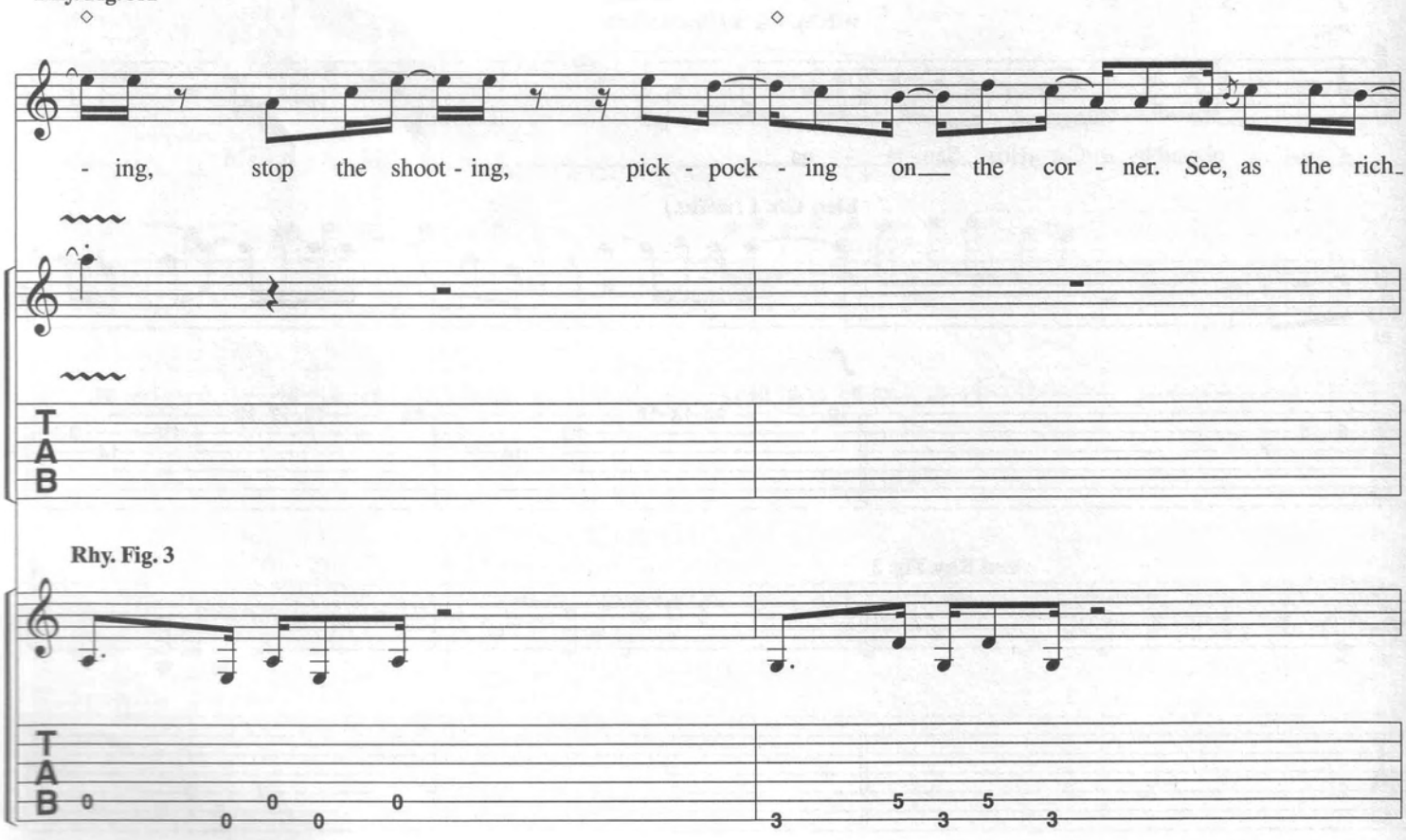

Am7
Em7
A.,
to the sounds of a gui - tar,
yeah, yeah,
E7
end Rhy. Fig. 2A
w/Rhy. Fig. 1 (Bass) simile
played by Car - los San - ta - na.
Elec. Gtr. 1 (w/dist.)
f
end Rhy. Fig. 2
T
A
B

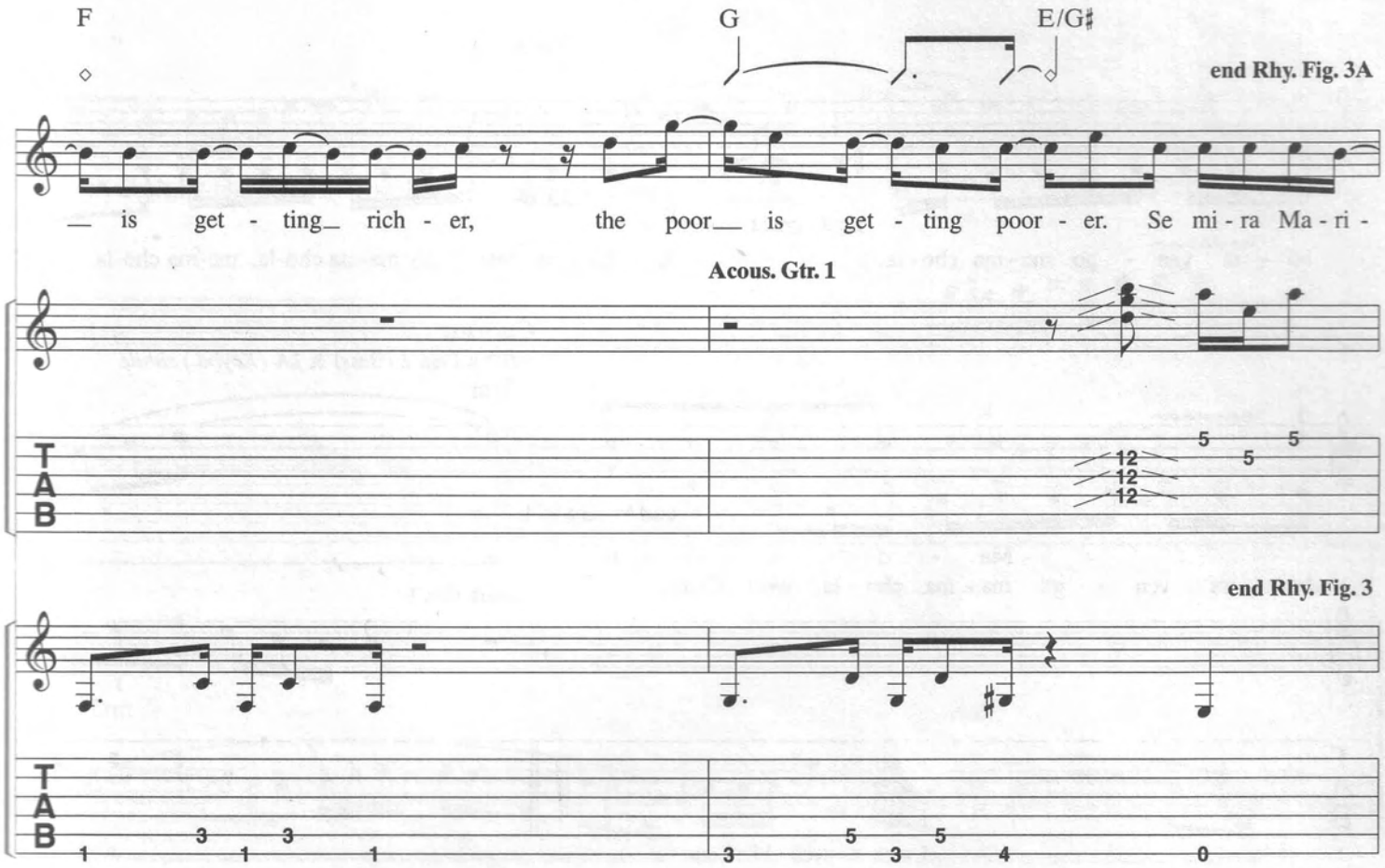


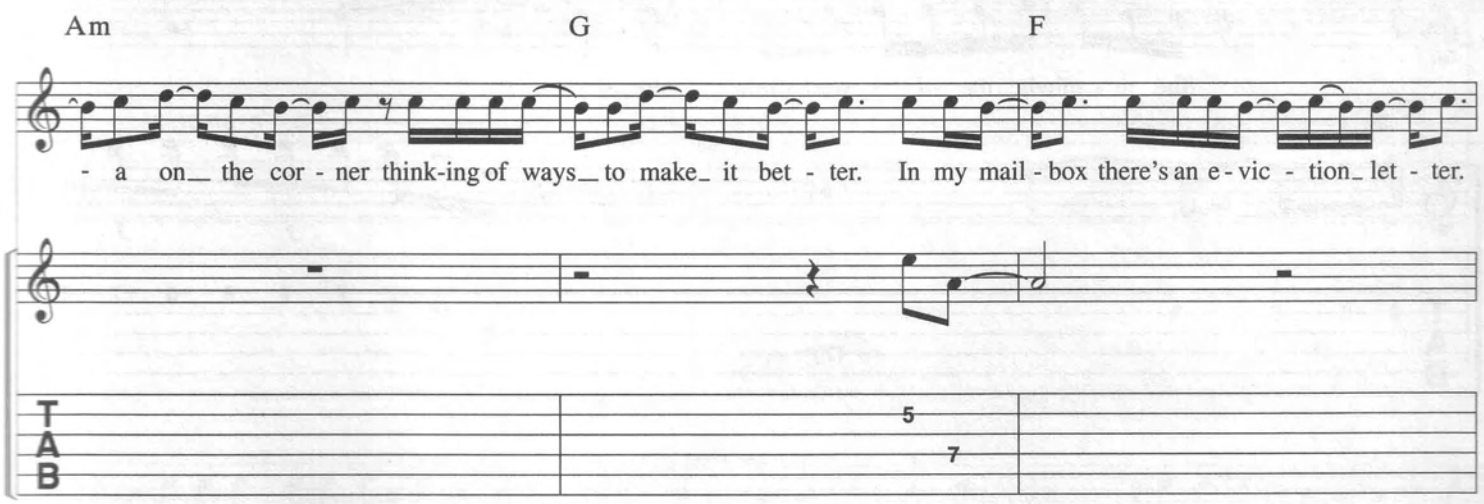
Verse 1:

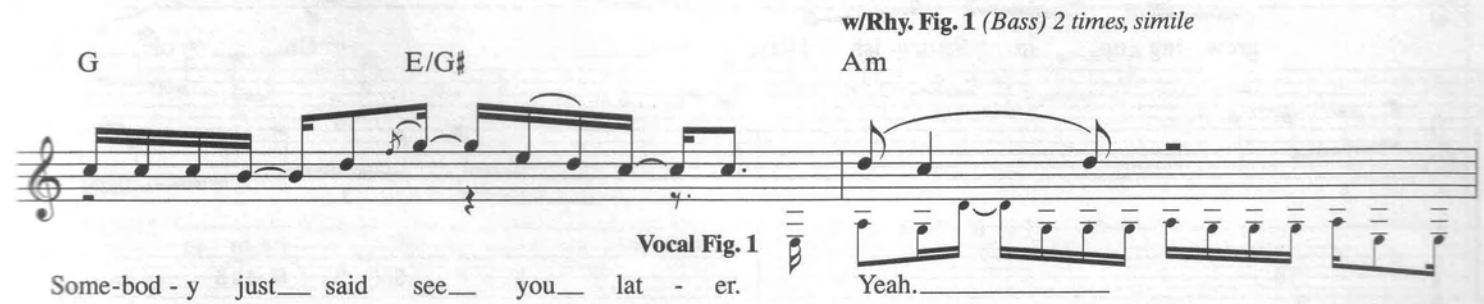
Am G

Keybd.
Rhy. Fig. 3A




F
G
E/G♯
end Rhy. Fig. 3A
— is get - ting— rich - er, the poor— is get - ting poor - er. Se mi - ra Ma - ri -
Acous. Gtr. 1
T
A
B
12
12
12
5
5
5
end Rhy. Fig. 3
T
A
B
1
3
1
3
1
3
5
3
5
4
0


w/Rhy. Figs. 3 (Bass) & 3A (Keybd.) simile
Am
G
F
- a on— the cor - ner think-ing of ways— to make— it bet - ter. In my mail - box there's an e - vic - tion— let - ter.
T
A
B
5
7


w/Rhy. Fig. 1 (Bass) 2 times, simile
G
E/G♯
Am
Vocal Fig. 1
Some-bod - y just— said see— you— lat - er.
Yeah.
Bkgd. vcl.: A - ho - ra ven - go ma-ma cho-la, ma-ma cho-la. A -

East coast.

ho - ra ven - go ma - ma cho - la. A - ho - ra ven - go ma-ma cho-la, ma-ma cho-la. A -

Chorus:

w/Rhy. Figs. 2 *(Bass)* **& 2A** *(Keybd.) simile*

Dm

end Vocal Fig. 1

Ma - ri - a, Ma - ri - a.

ho - ra ven - go ma - ma cho - la. West Coast.

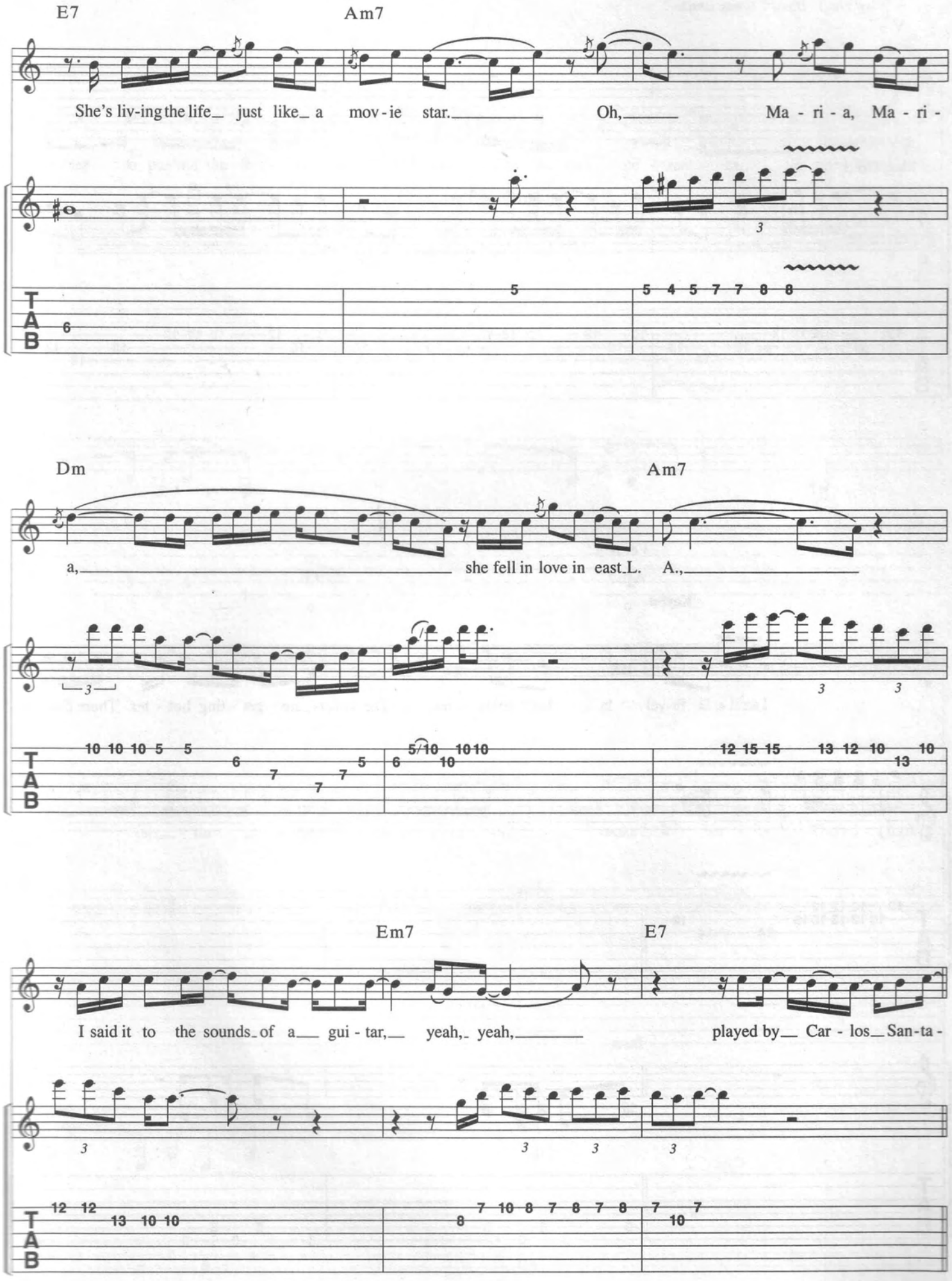
Acous. Gtr. 1

Am7

She re - minds_ me of a west - side stor - y;

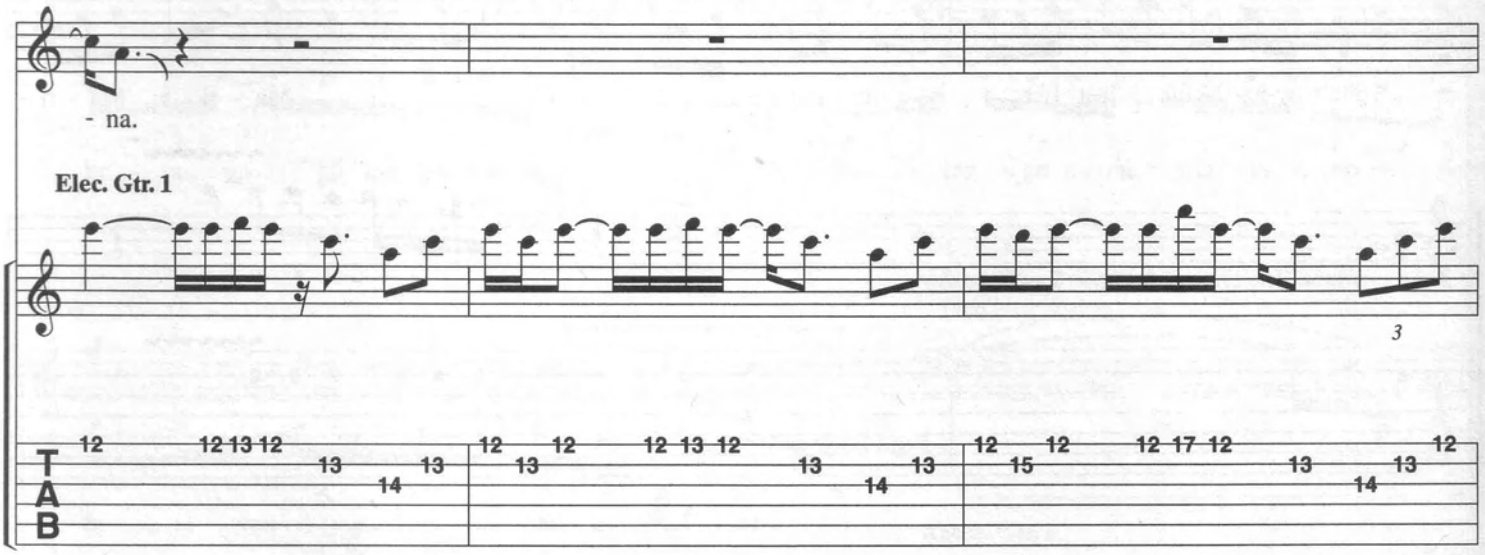
Em7

grow - ing up_ in Span - ish Har - lem. Oh, oh.


E7
Am7
She's liv-ing the life_ just like_ a mov-ie star._____ Oh,_____ Ma - ri - a, Ma - ri -
Dm
Am7
a,_____ she fell in love in east L. A.,_____
Em7
E7
I said it to the sounds_of a___ gui - tar,___ yeah,_ yeah,_____ played by___ Car - los___ San-ta -
TAB

w//Rhy. Fig. 1 *(Bass) 2 times, simile*

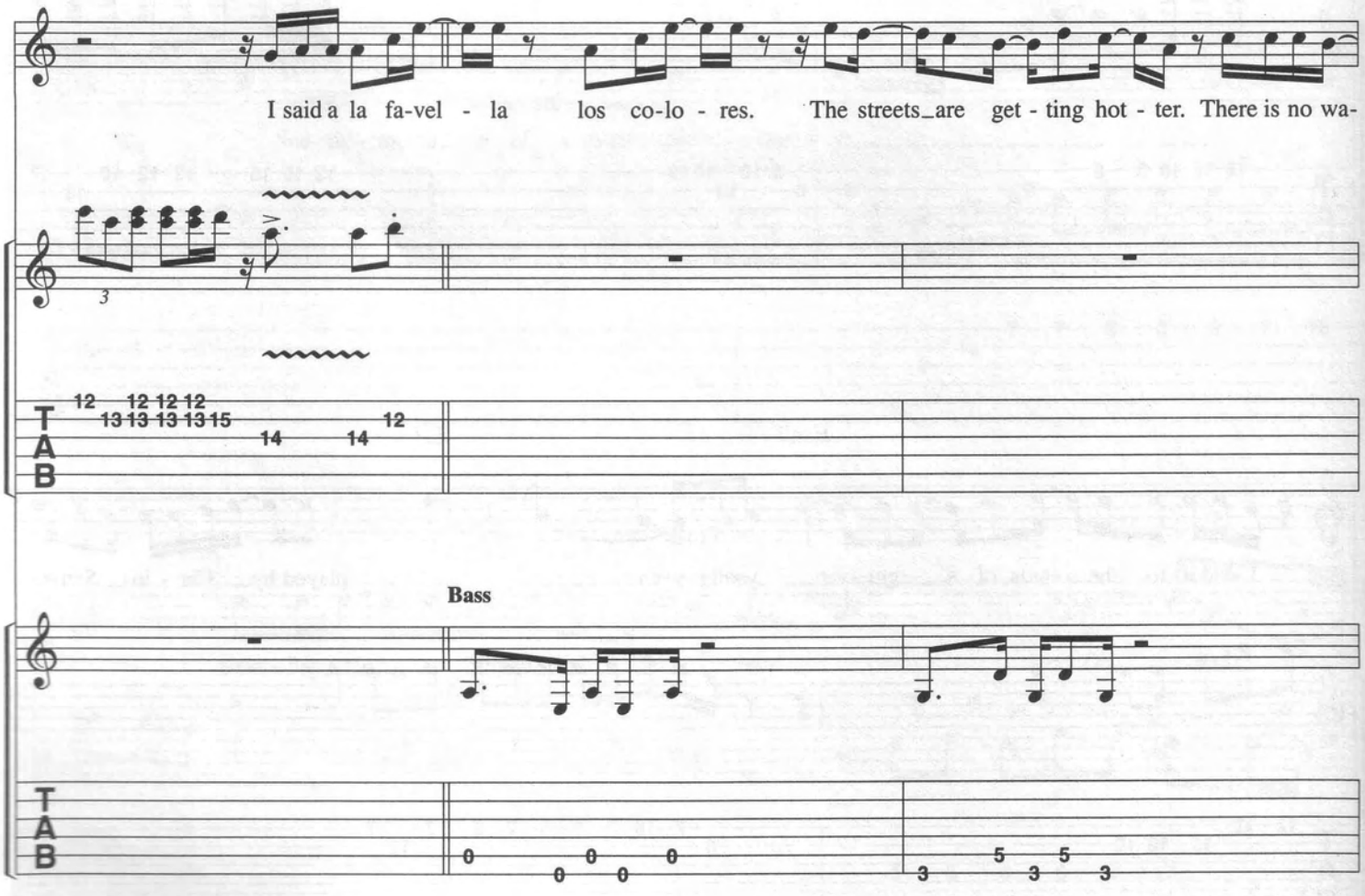
Am

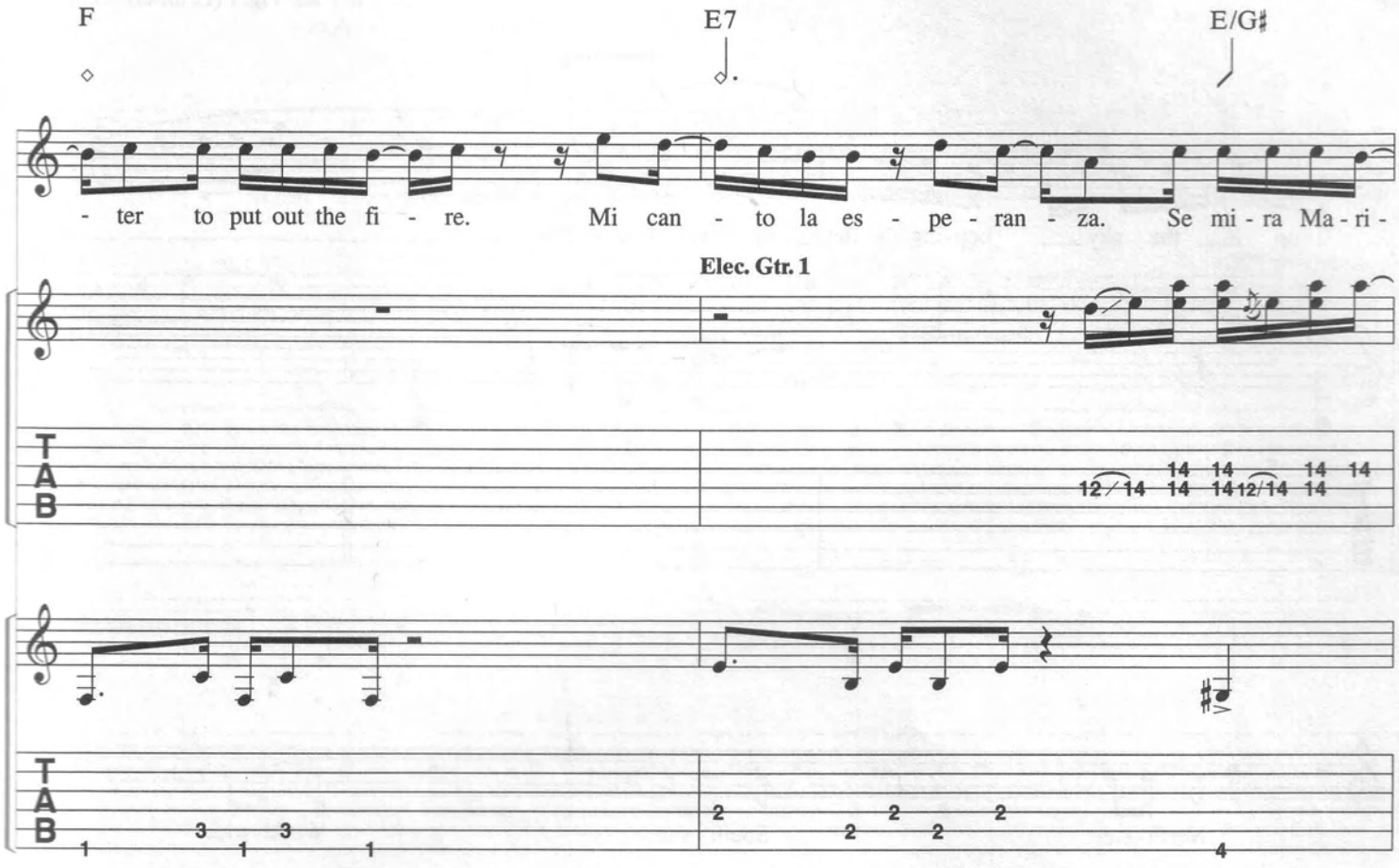


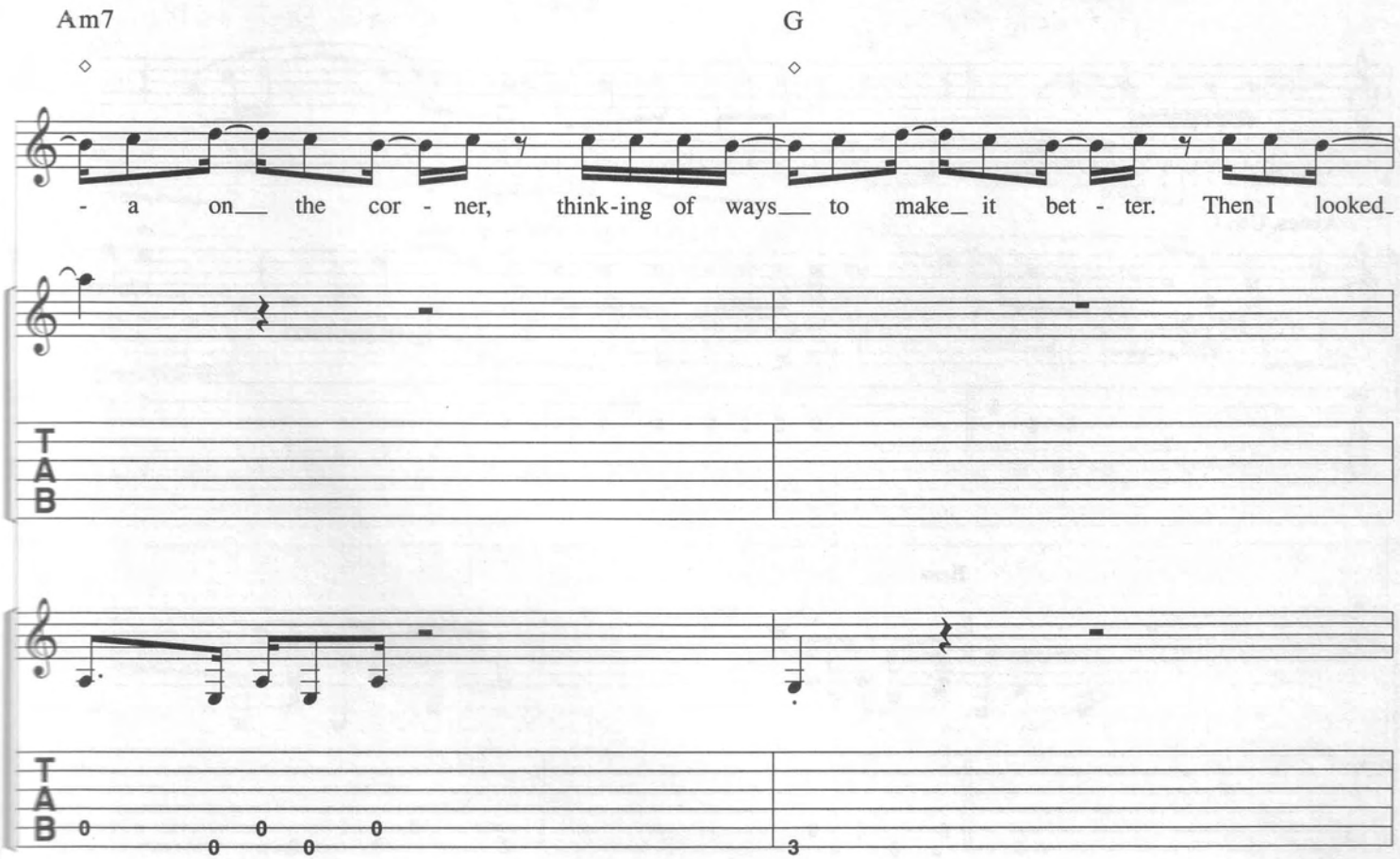
Verse 2:

Am7 G

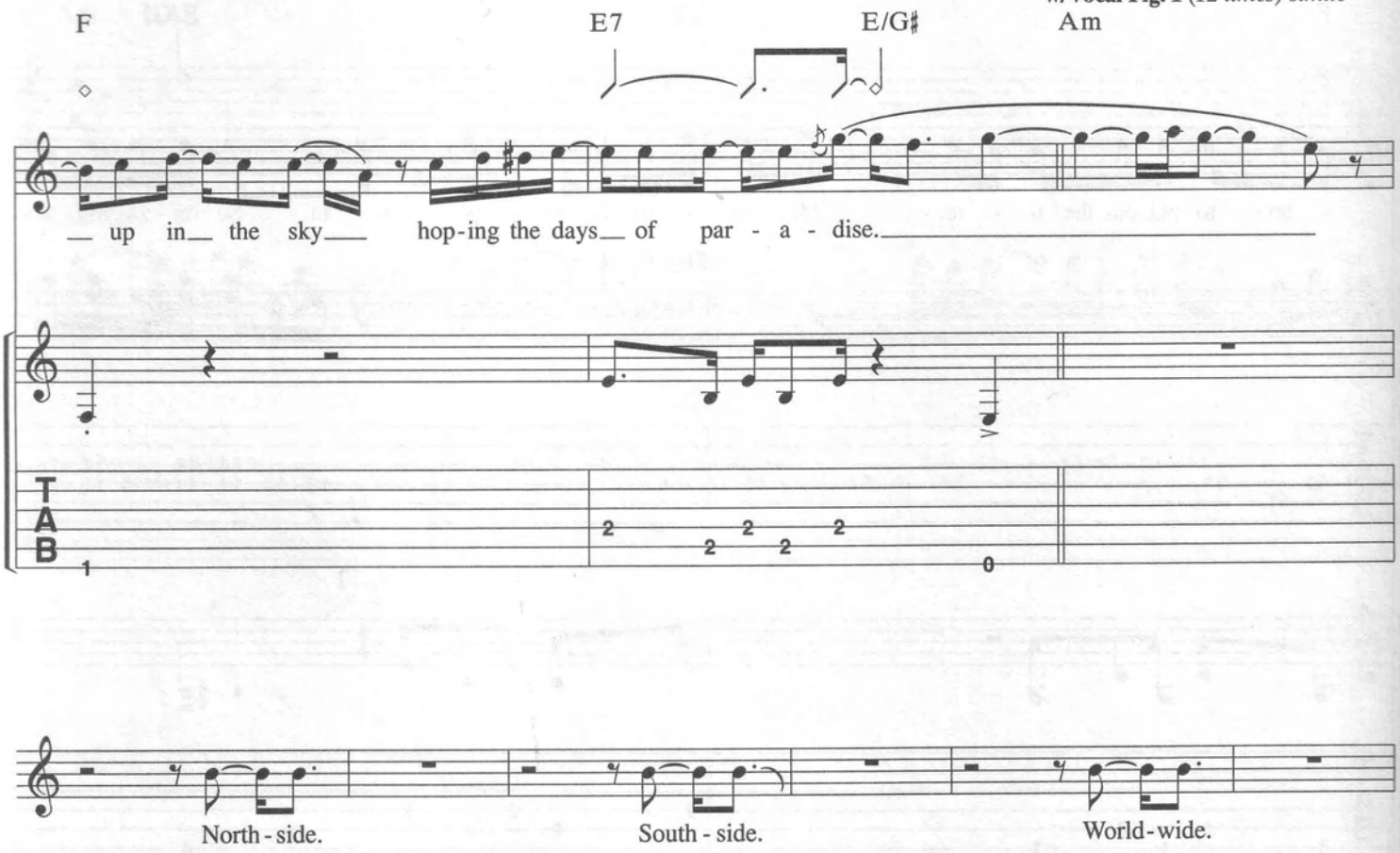
Keybd.



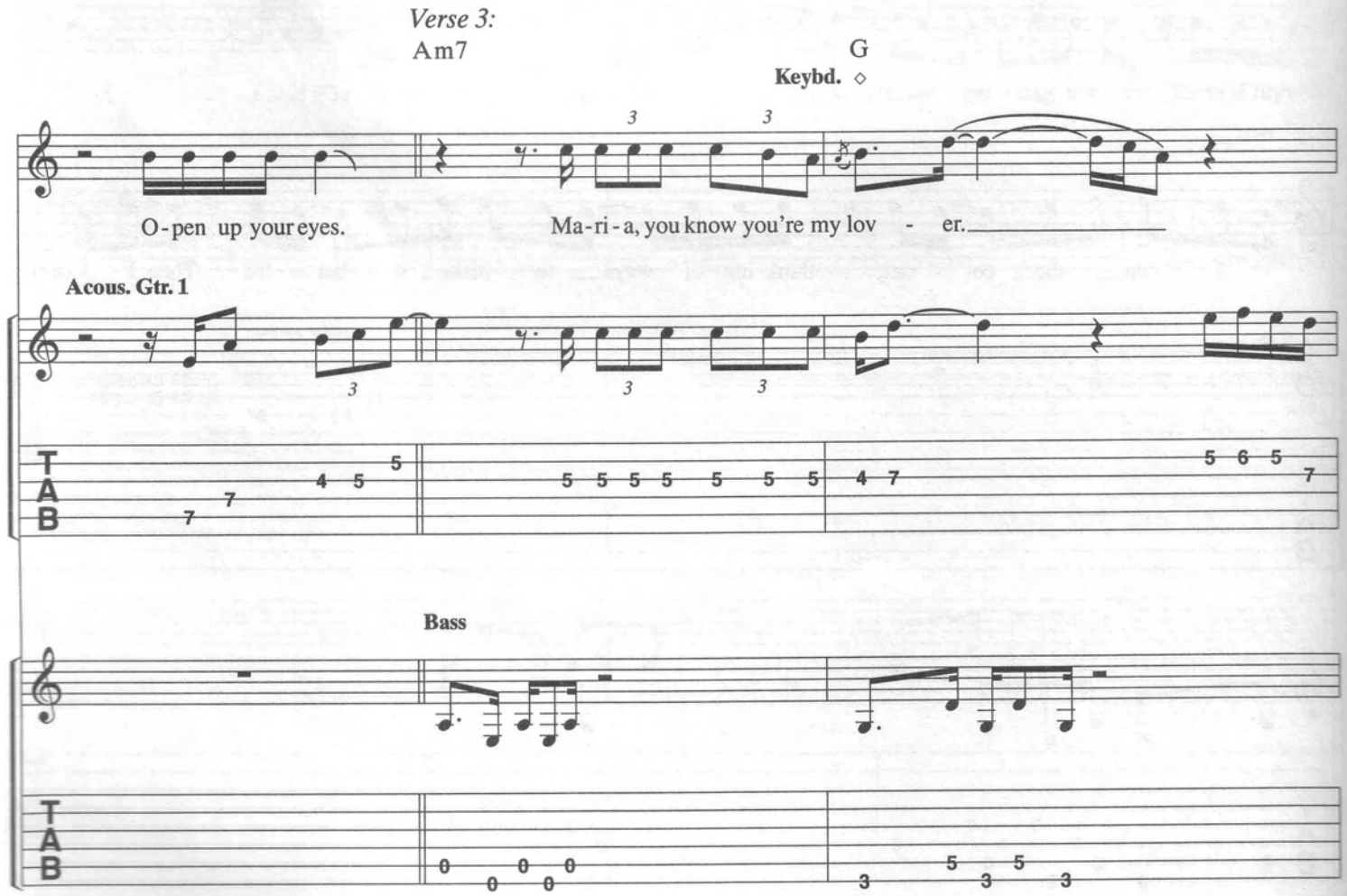

F
E7
E/G♯
- ter to put out the fi - re. Mi can - to la es - pe - ran - za. Se mi - ra Ma - ri -
Elec. Gtr. 1
T
A
B

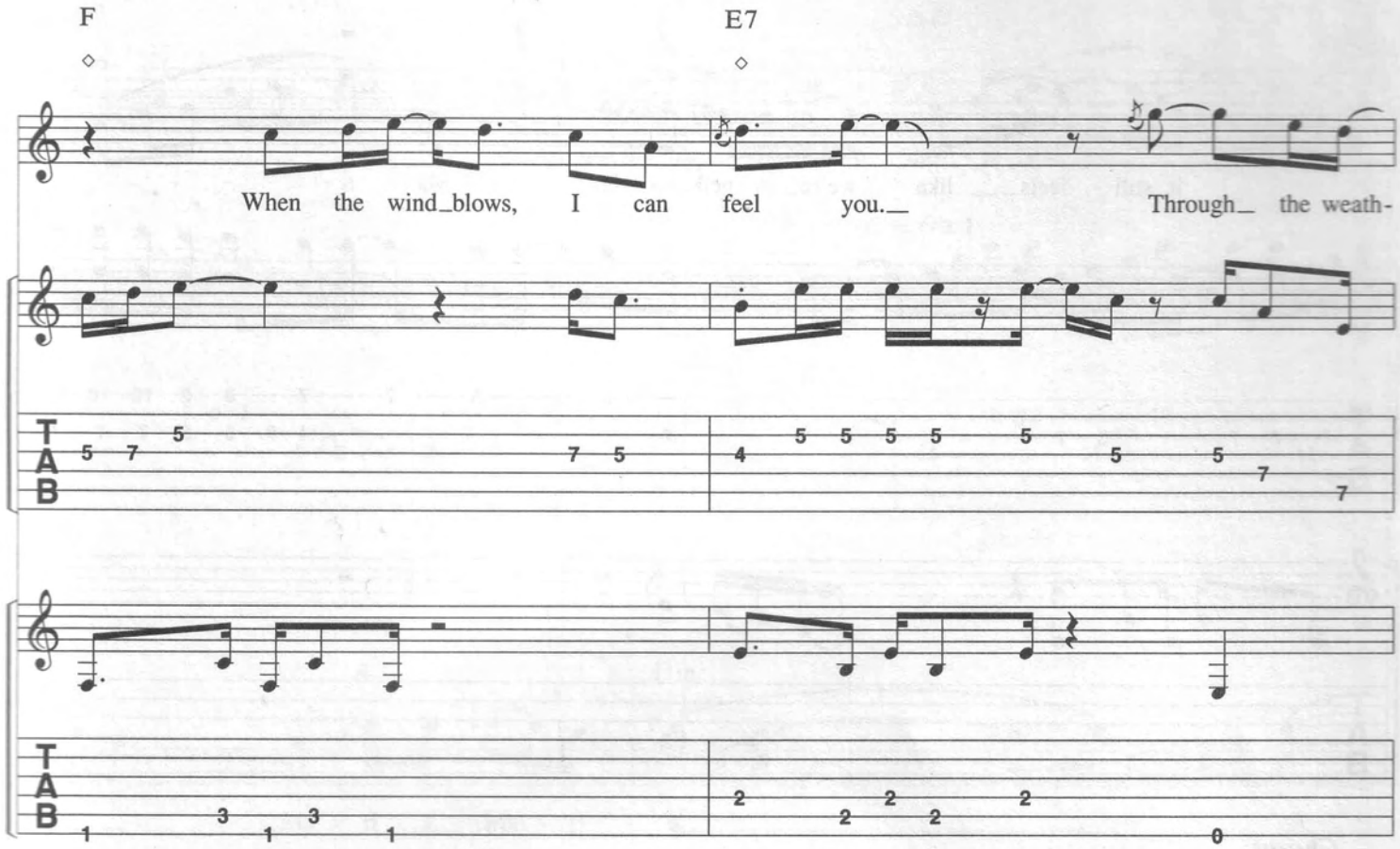

Am7
G
- a on the cor - ner, think-ing of ways to make it bet - ter. Then I looked
T
A
B

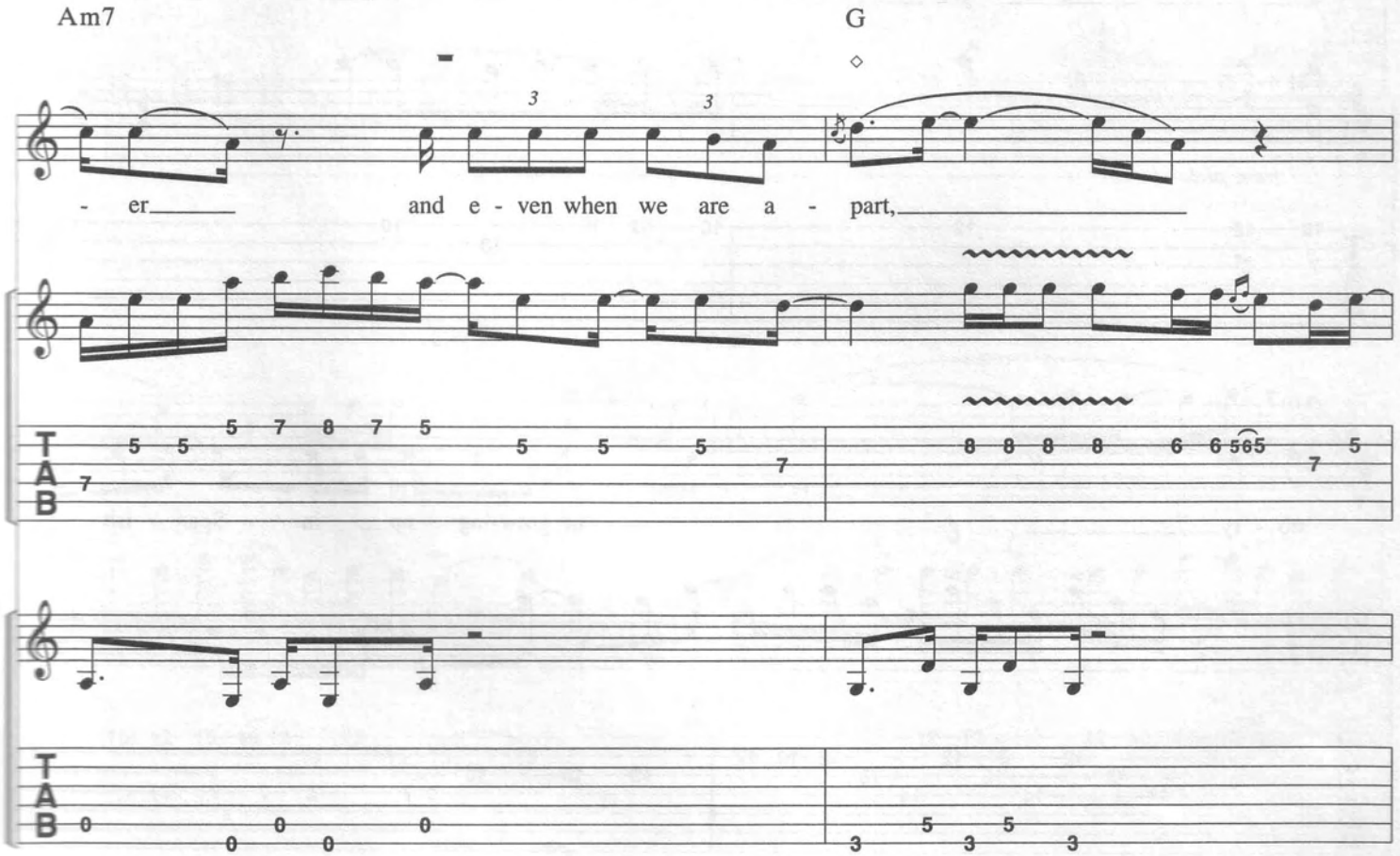
w/Rhy. Fig. 1 *(Bass) 4 times, simile*
w/Vocal Fig. 1 *(12 times) simile*

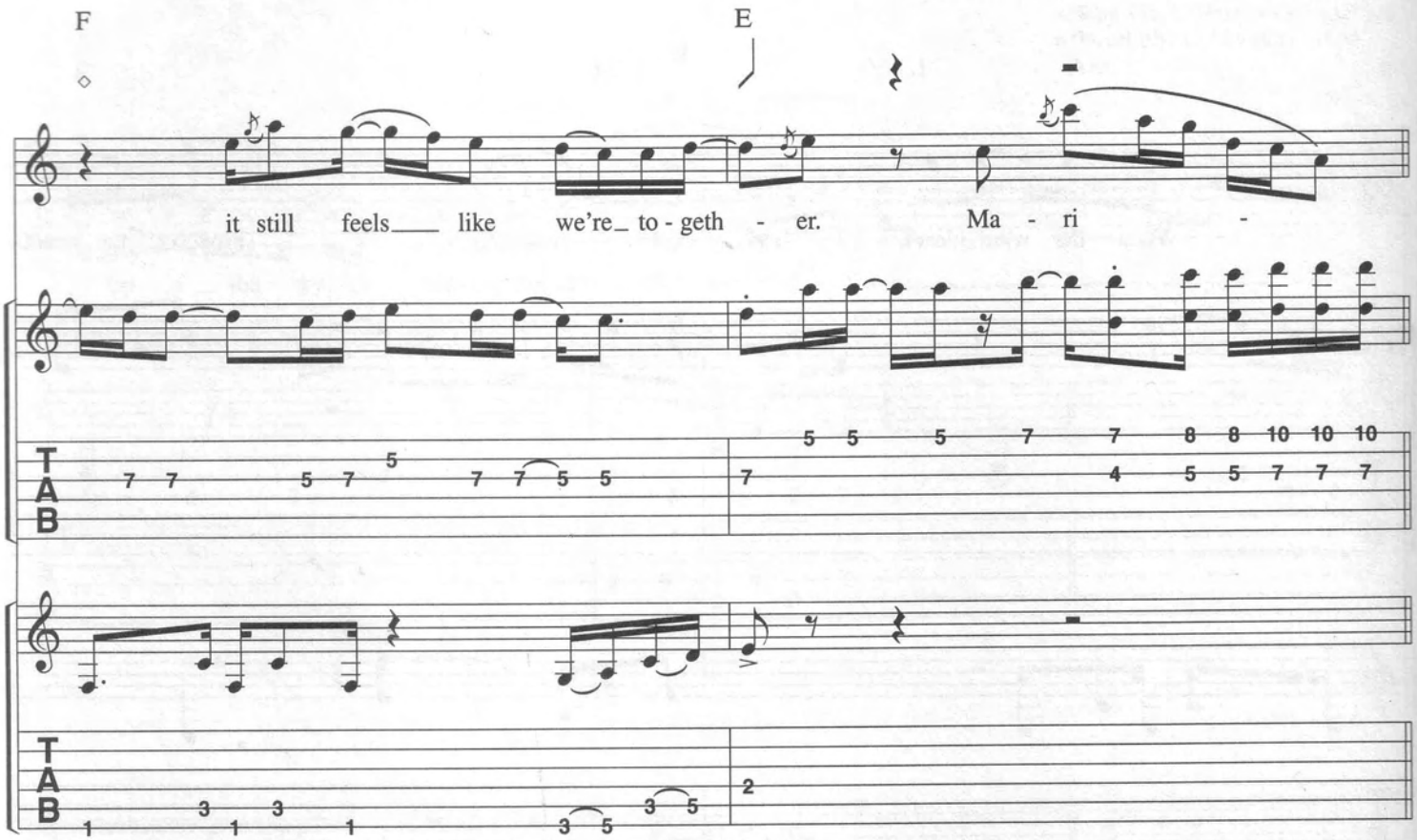


Verse 3:



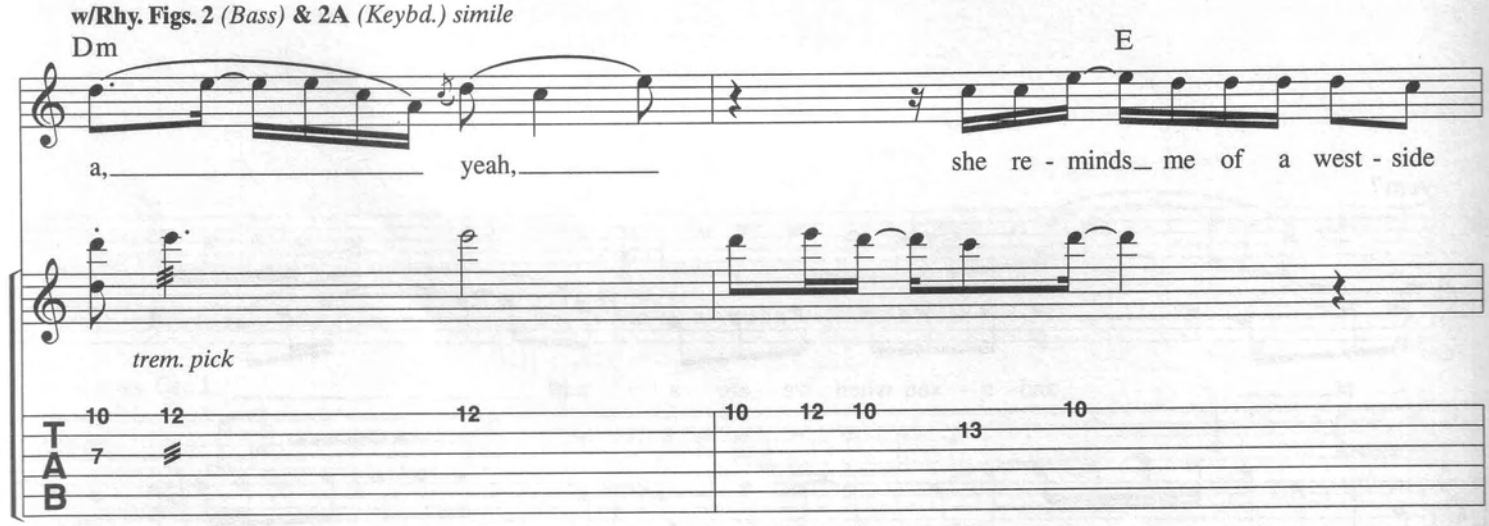

F
E7
When the wind_blows, I can feel you.__ Through__ the weath-

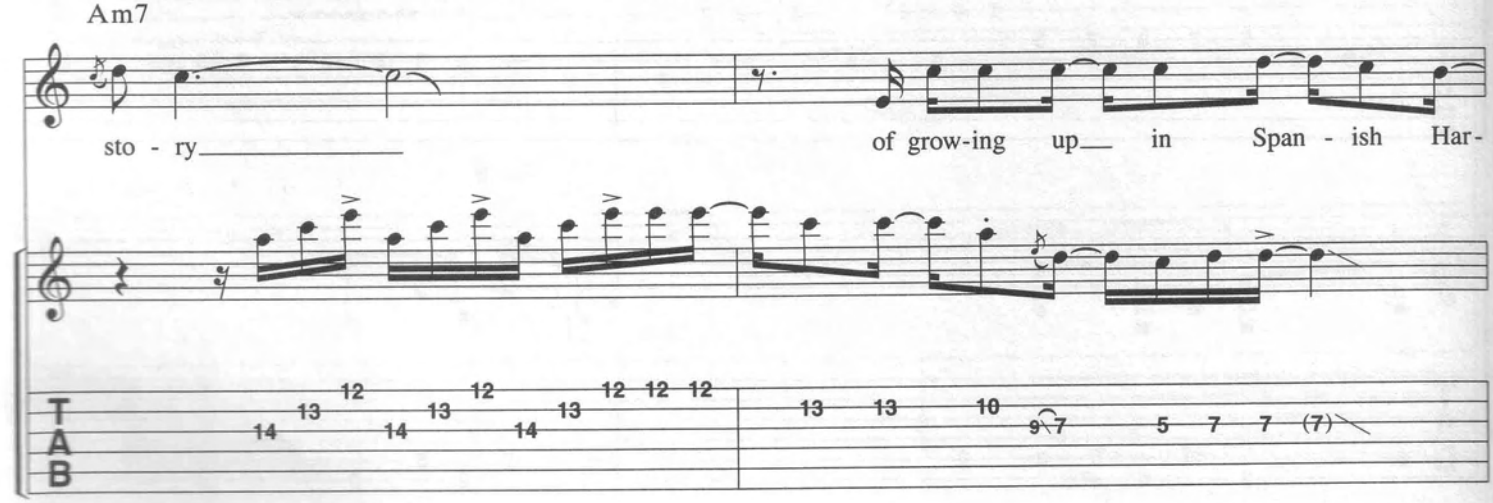

Am7
G
- er_____ and e - ven when we are a - part,_____

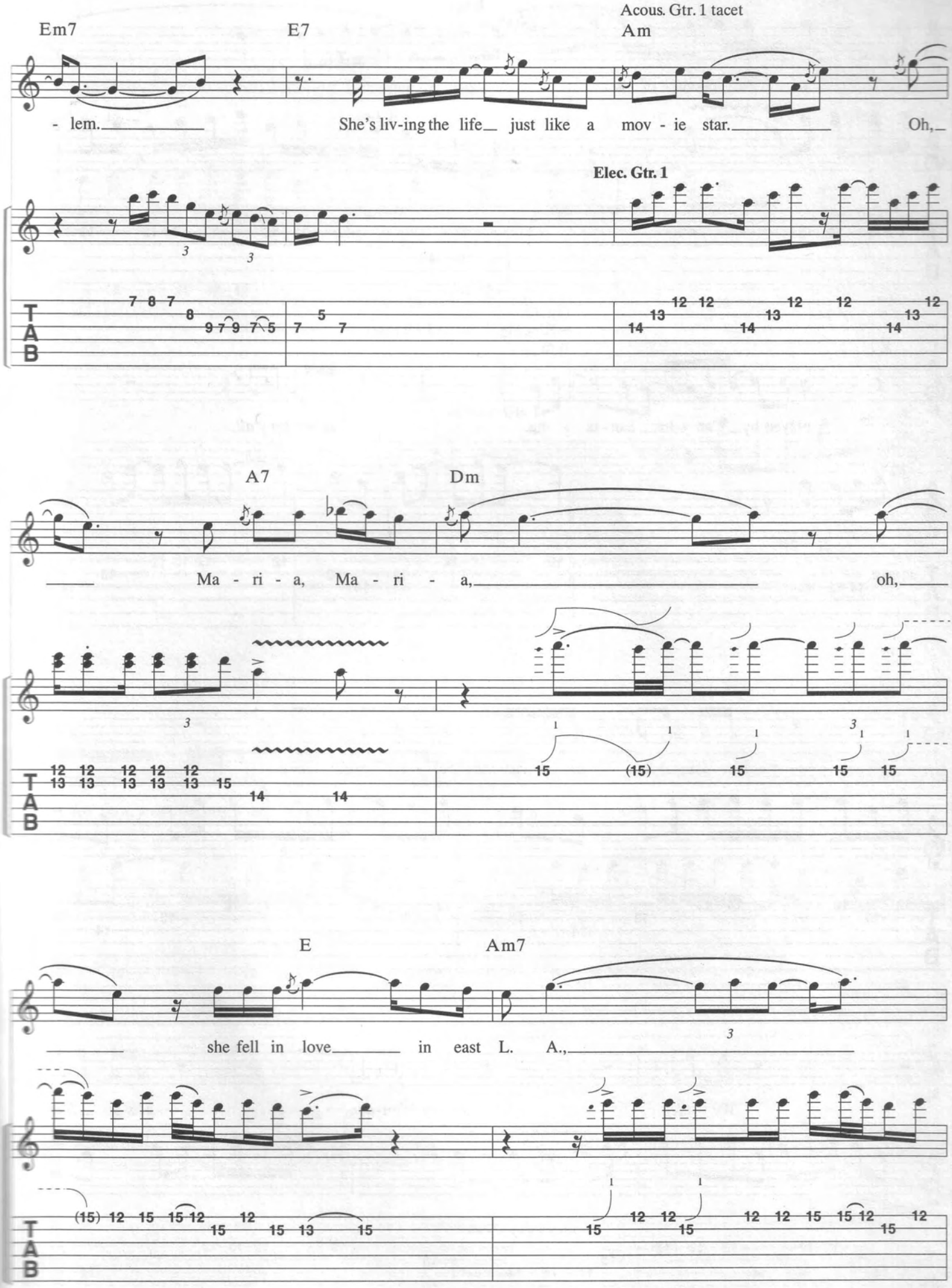


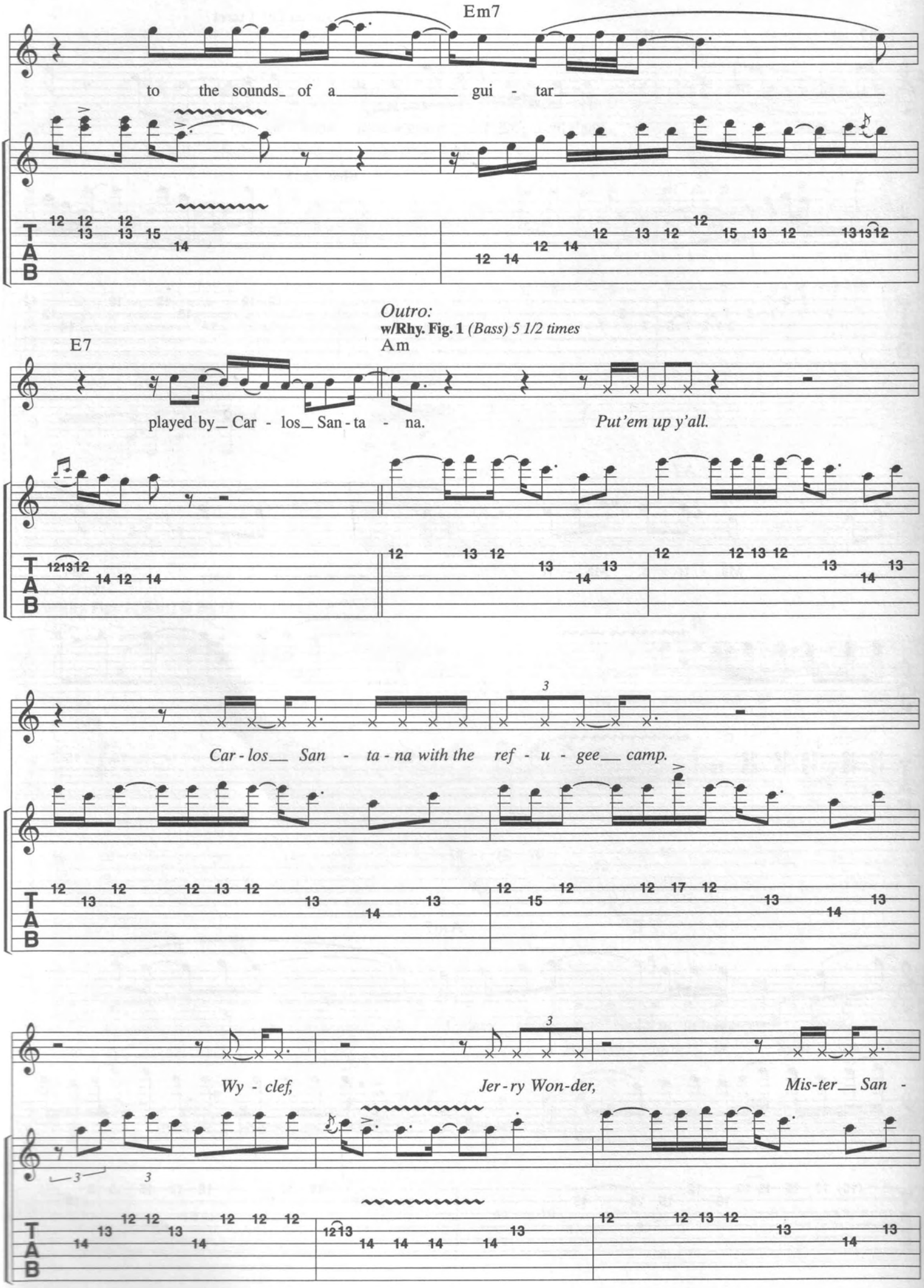
Chorus:

w/Rhy. Figs. 2 *(Bass)* **& 2A** *(Keybd.) simile*

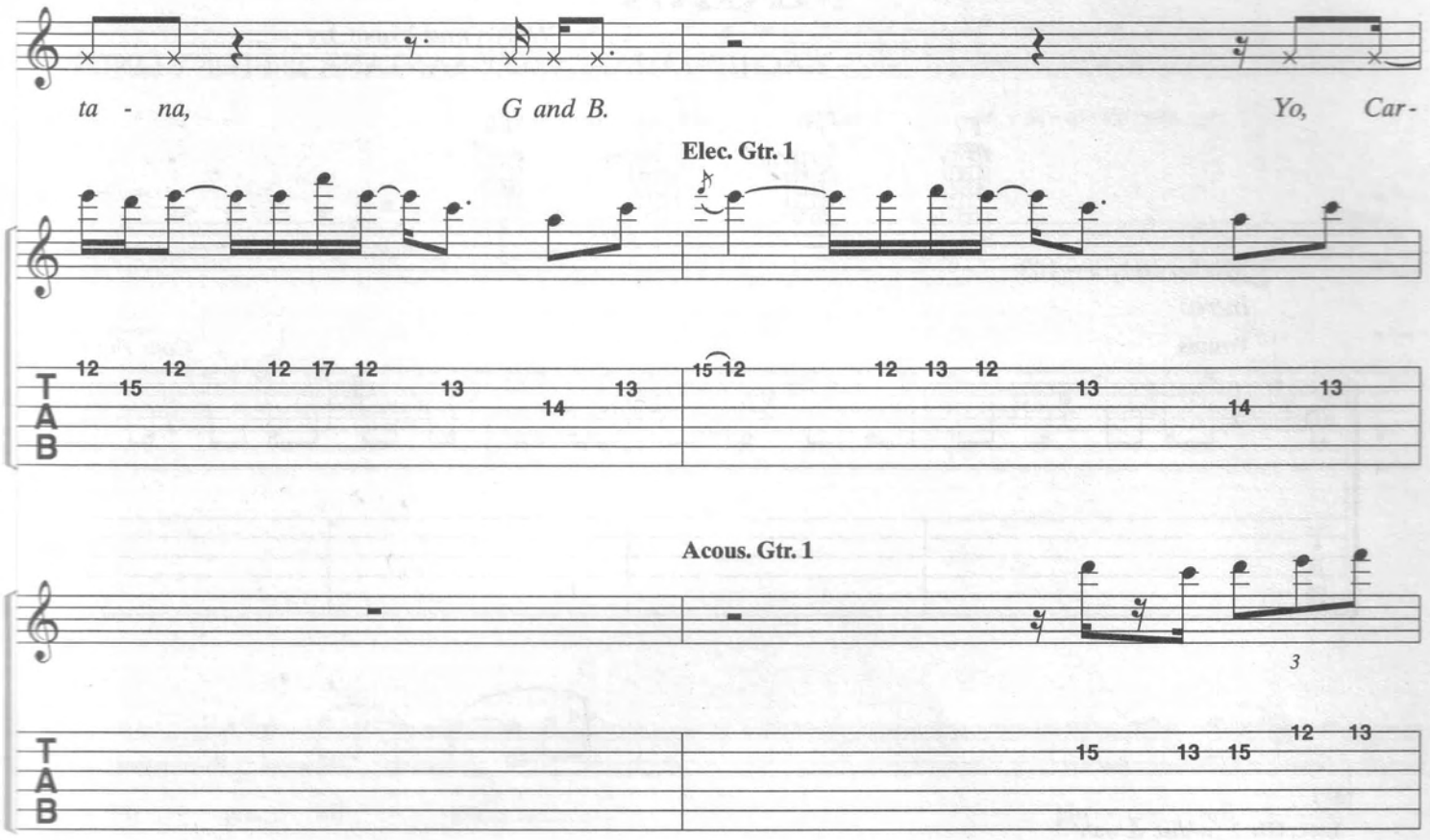




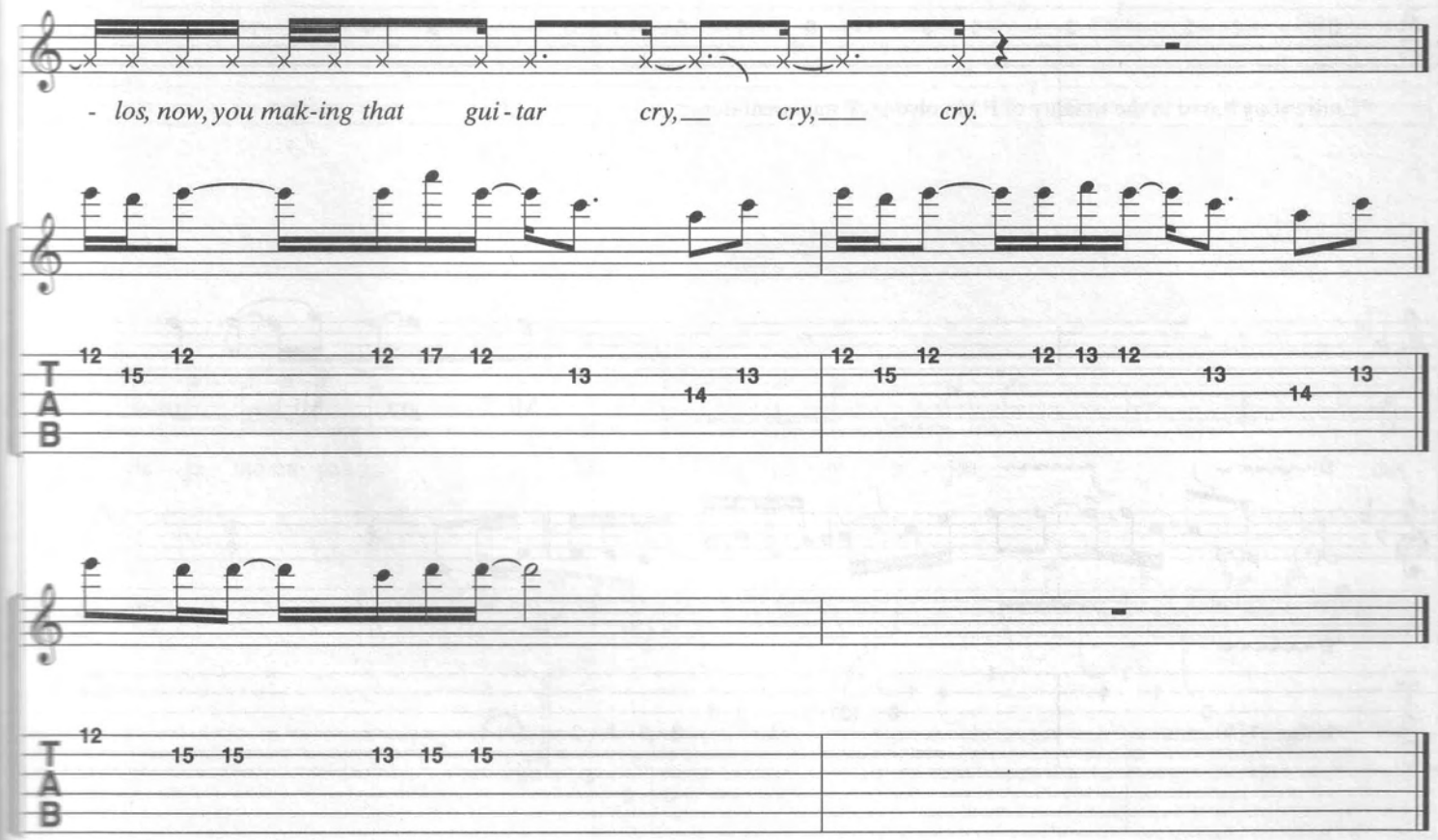

Em7
E7
Acous. Gtr. 1 tacet
Am
- lem.
She's liv-ing the life just like a mov - ie star.
Oh,
Elec. Gtr. 1
A7
Dm
Ma - ri - a, Ma - ri - a,
oh,
E
Am7
she fell in love in east L. A.,
T
A
B


Em7
to the sounds of a gui - tar
Outro:
w/Rhy. Fig. 1 (Bass) 5 1/2 times
E7
Am
played by Car - los San - ta - na.
Put'em up y'all.
Car - los San - ta - na with the ref - u - gee camp.
Wy - clef,
Jer - ry Won-der,
Mis-ter San -
T
A
B

Slow fade

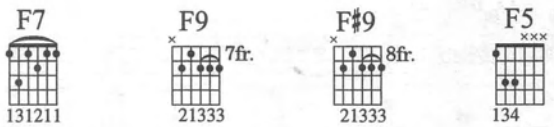


Fade



MIGRA

Words and Music by
RACHID TAHA, CARLOS SANTANA and TONY LINDSAY

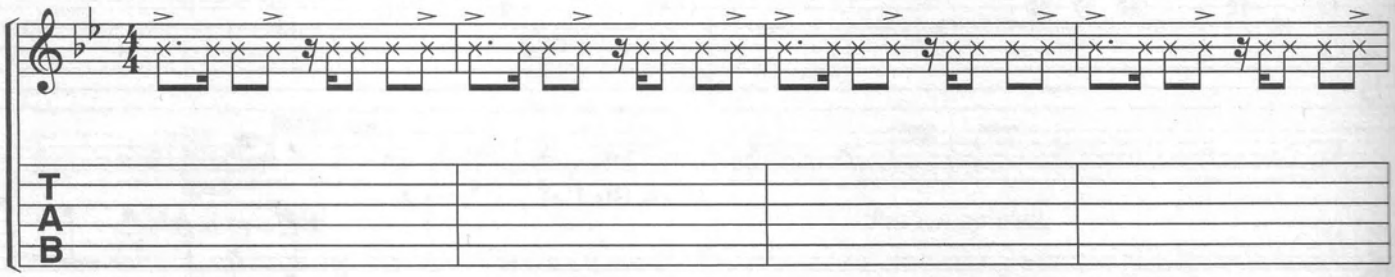


Moderately ♩ = 108

Intro:

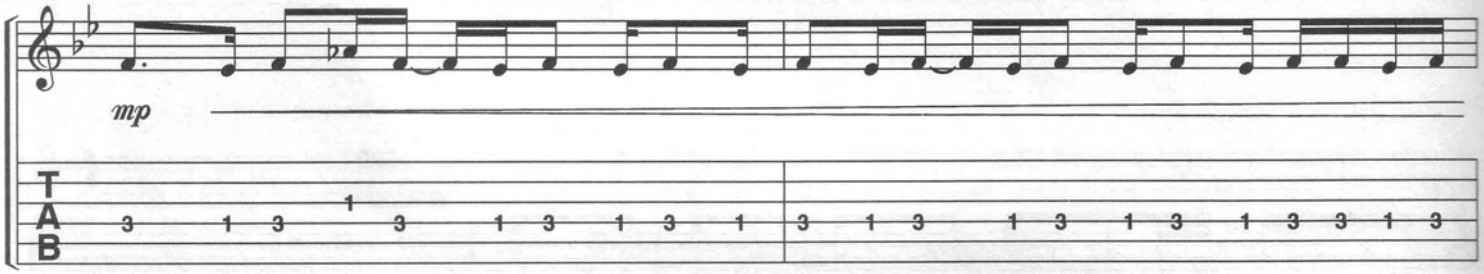
Drums

Cont. rhy. simile

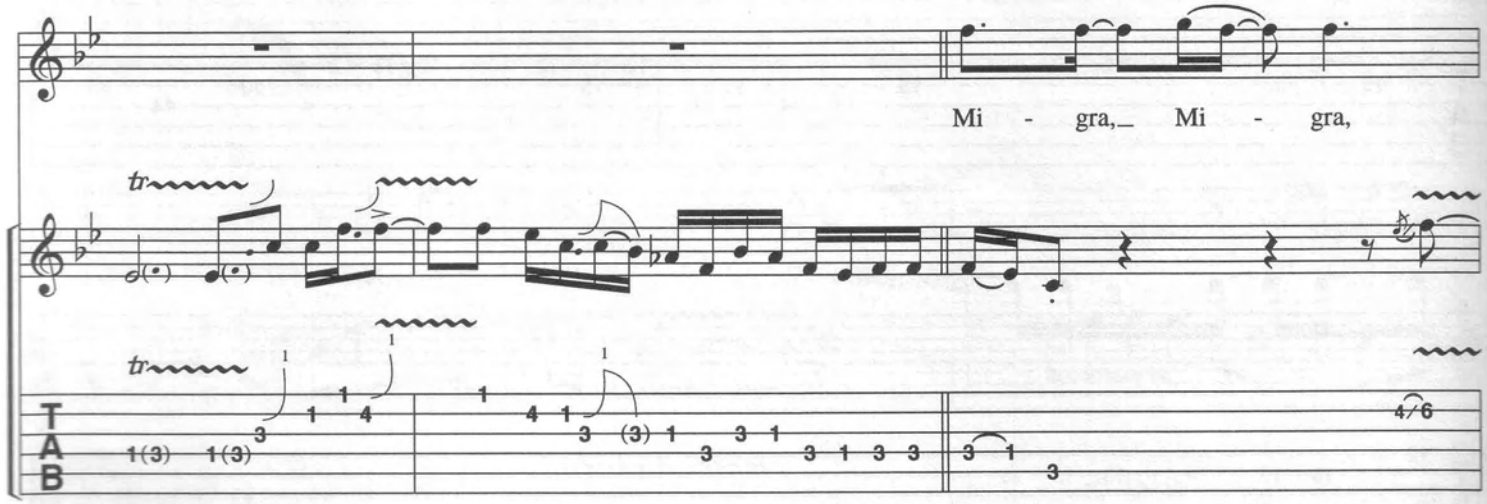


*F7

Elec. Gtr. 1 *(w/dist. & wah)*



*Entire song based in the tonality of F Mixolydian/F min. pentatonic.



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STELLABELLA MUSIC (BMI) and DIVINE REVELATION MUSIC (ASCAP)
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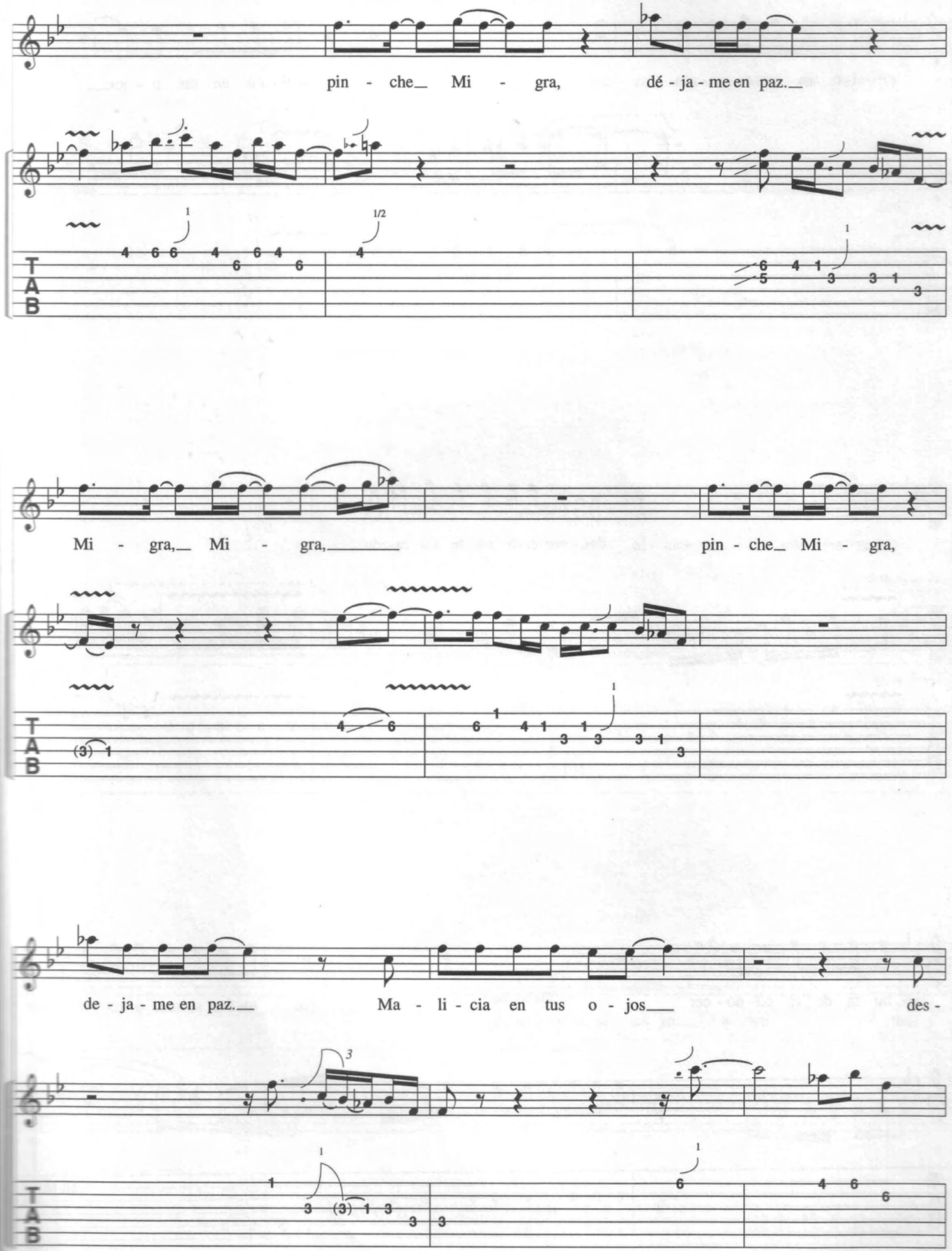
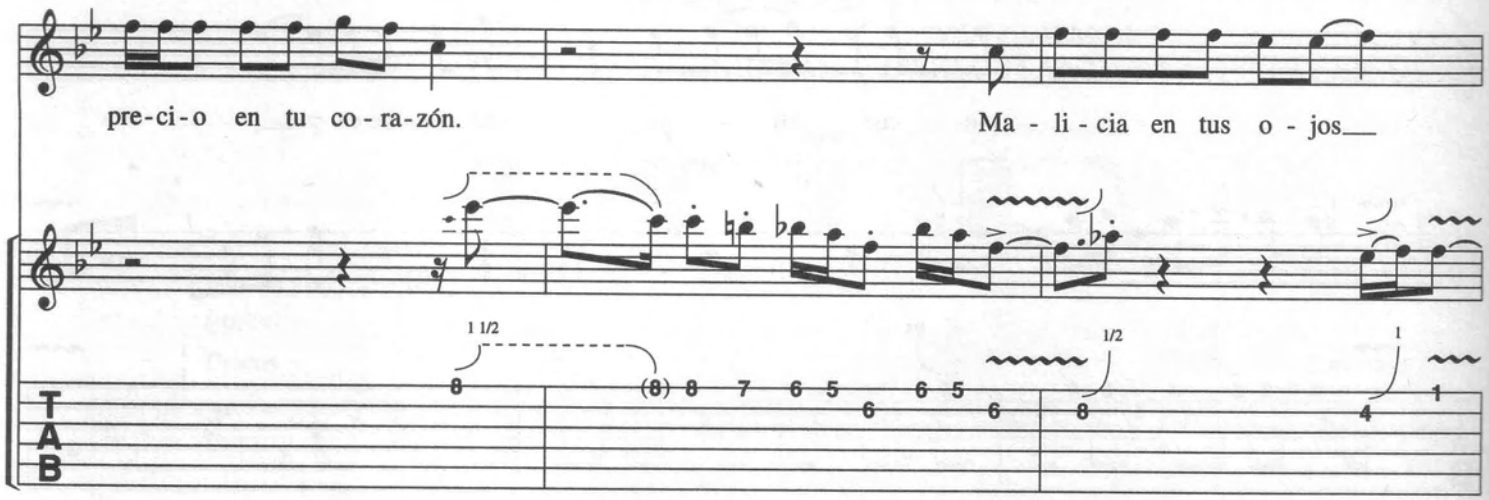
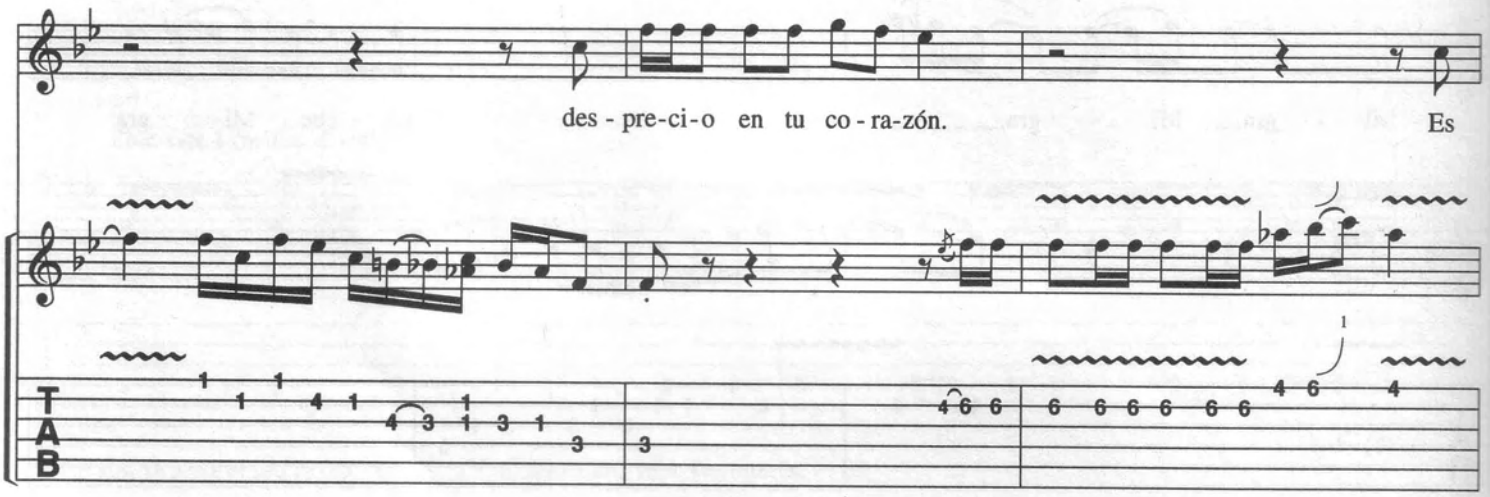
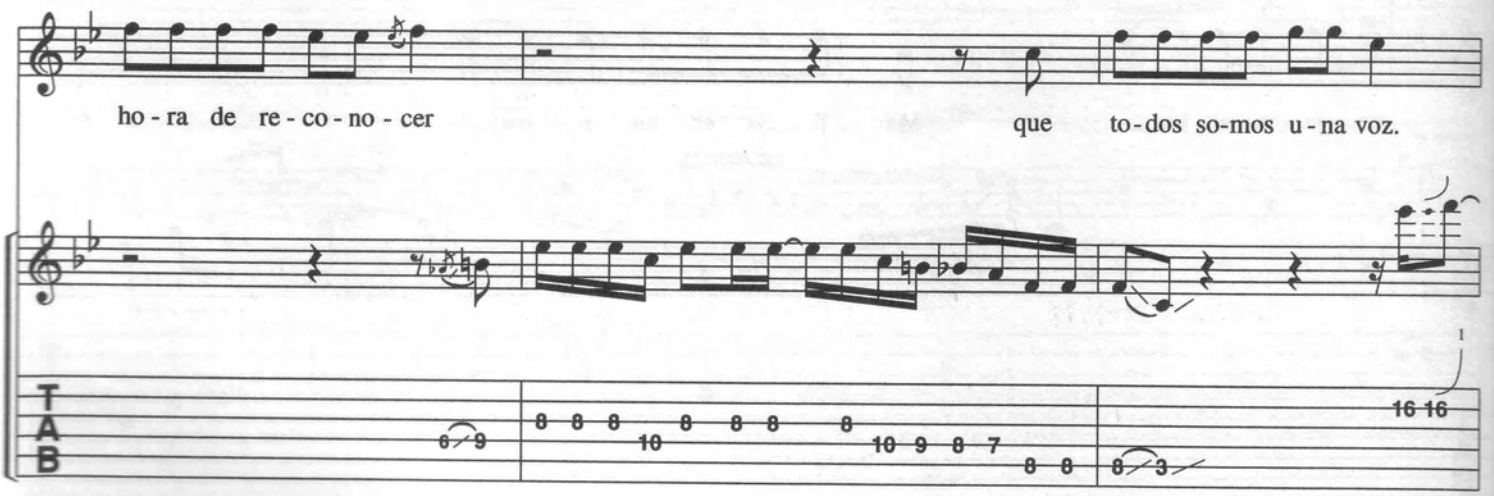
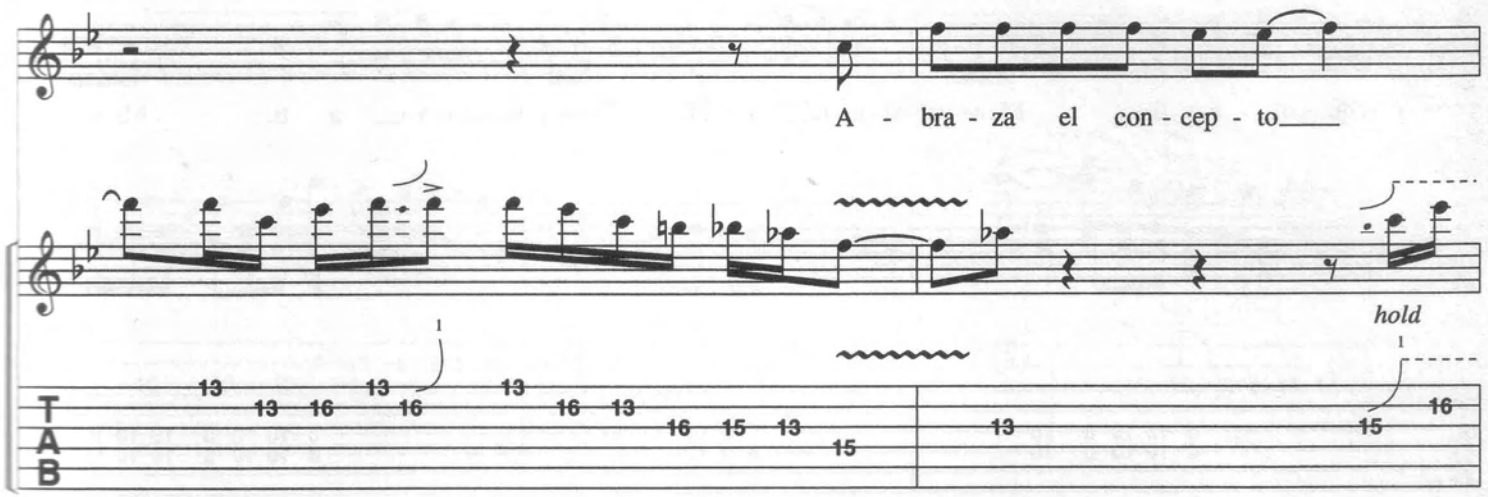
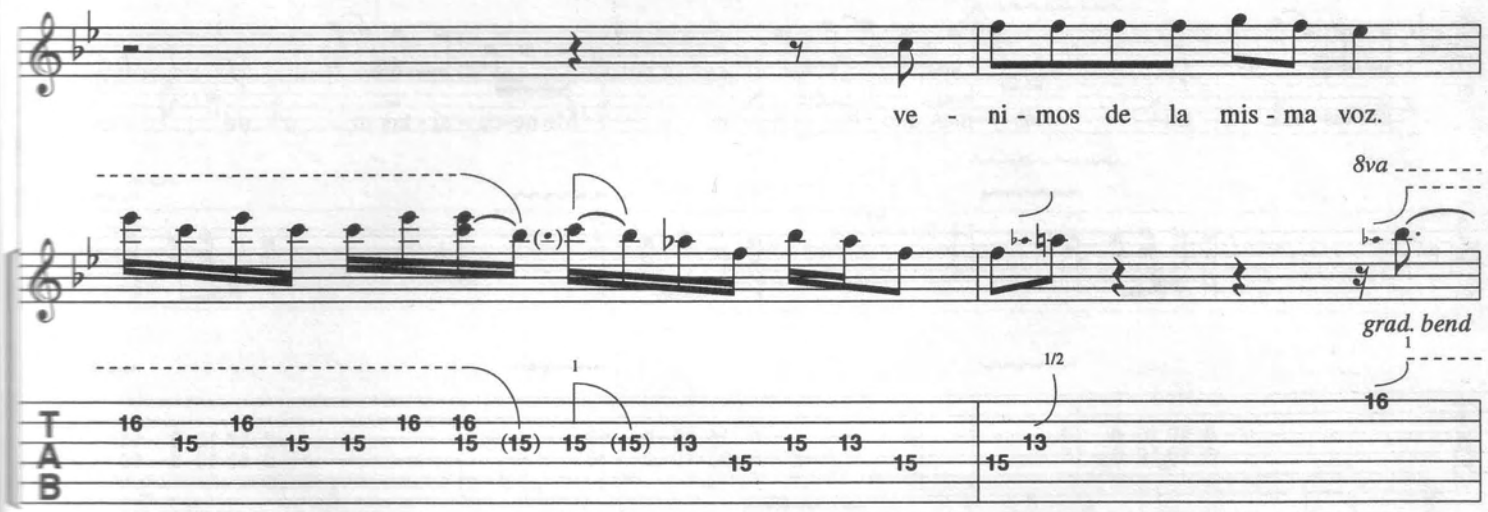

pin - che_ Mi - gra, dé - ja - me en paz._
Mi - gra,_ Mi - gra,_____ pin - che_ Mi - gra,
de - ja - me en paz._ Ma - li - cia en tus o - jos_____ des -
T
A
B


pre-ci-o en tu co-ra-zón.
Ma - li - cia en tus o - jos
1 1/2
1/2
1
T
A
B

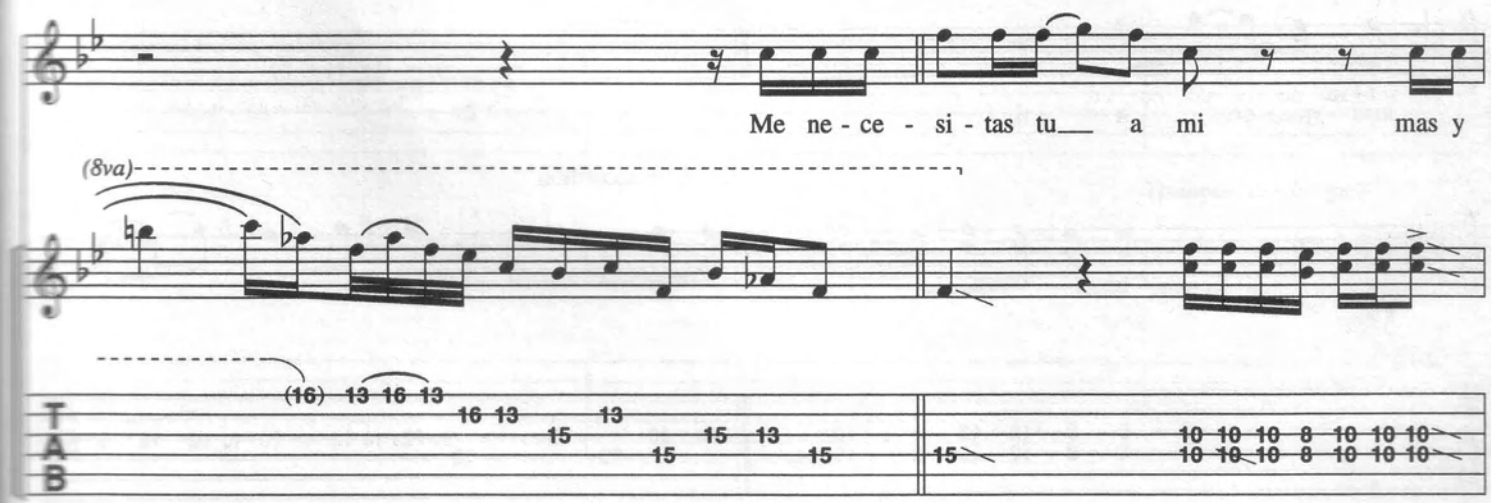

des - pre-ci-o en tu co-ra-zón.
Es
1
T
A
B

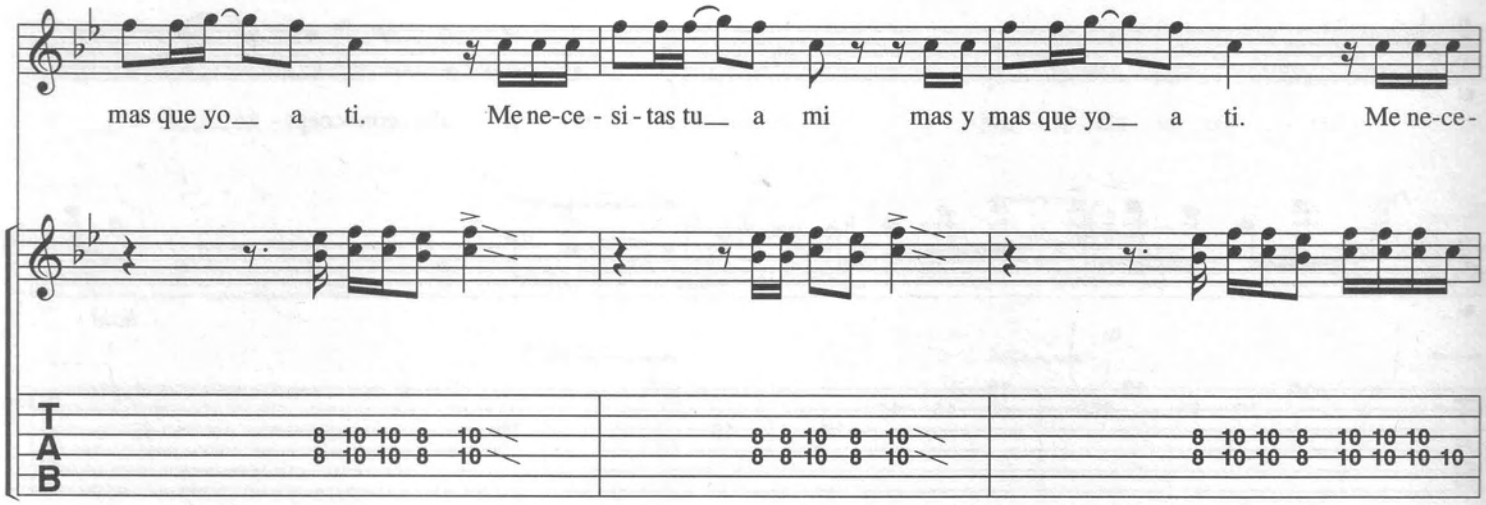

ho - ra de re - co - no - cer
que to-dos so-mos u-na voz.
1
T
A
B

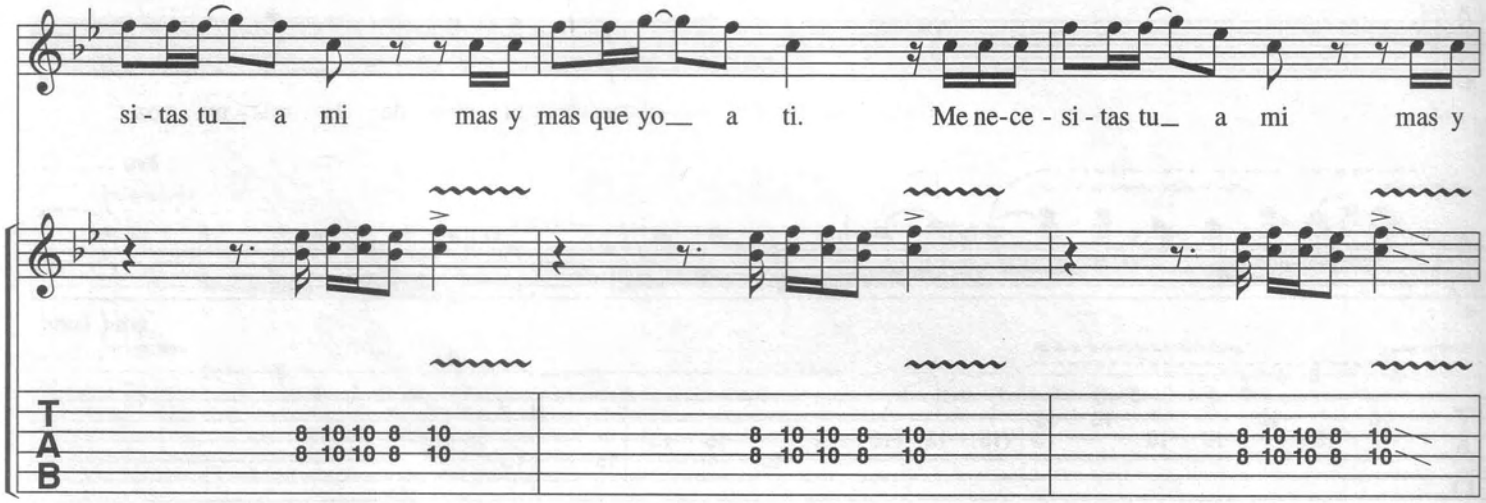

A - bra - za el con - cep - to
hold
T
A
B


ve - ni - mos de la mis - ma voz.
8va
grad. bend
T
A
B

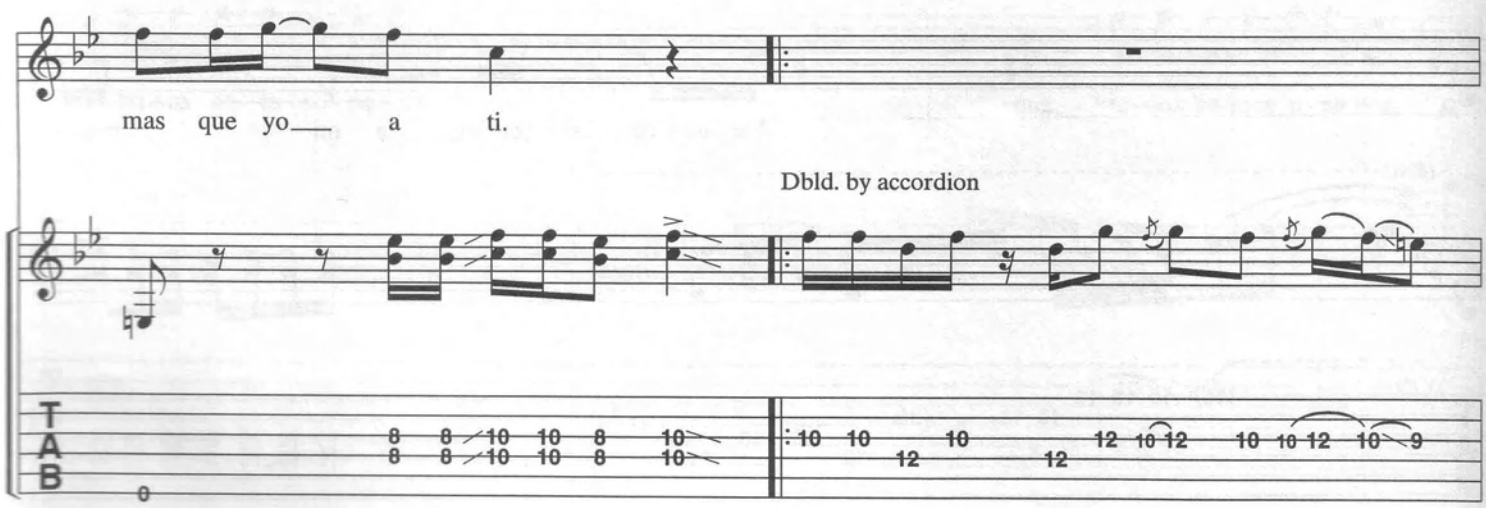
Chorus:

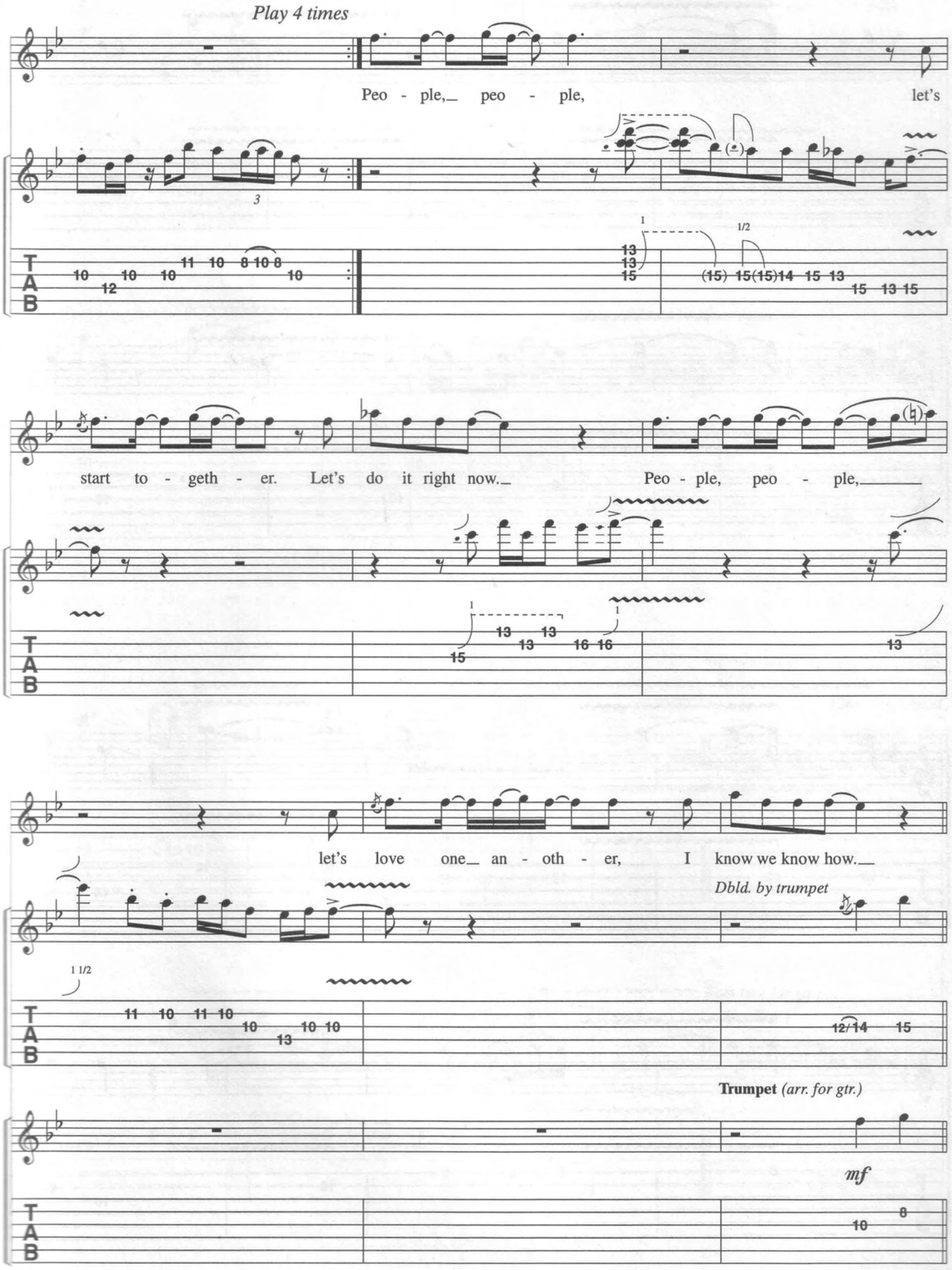

Me ne - ce - si - tas tu a mi mas y
(8va)
T
A
B


mas que yo__ a ti. Me ne-ce - si - tas tu__ a mi mas y mas que yo__ a ti. Me ne-ce-

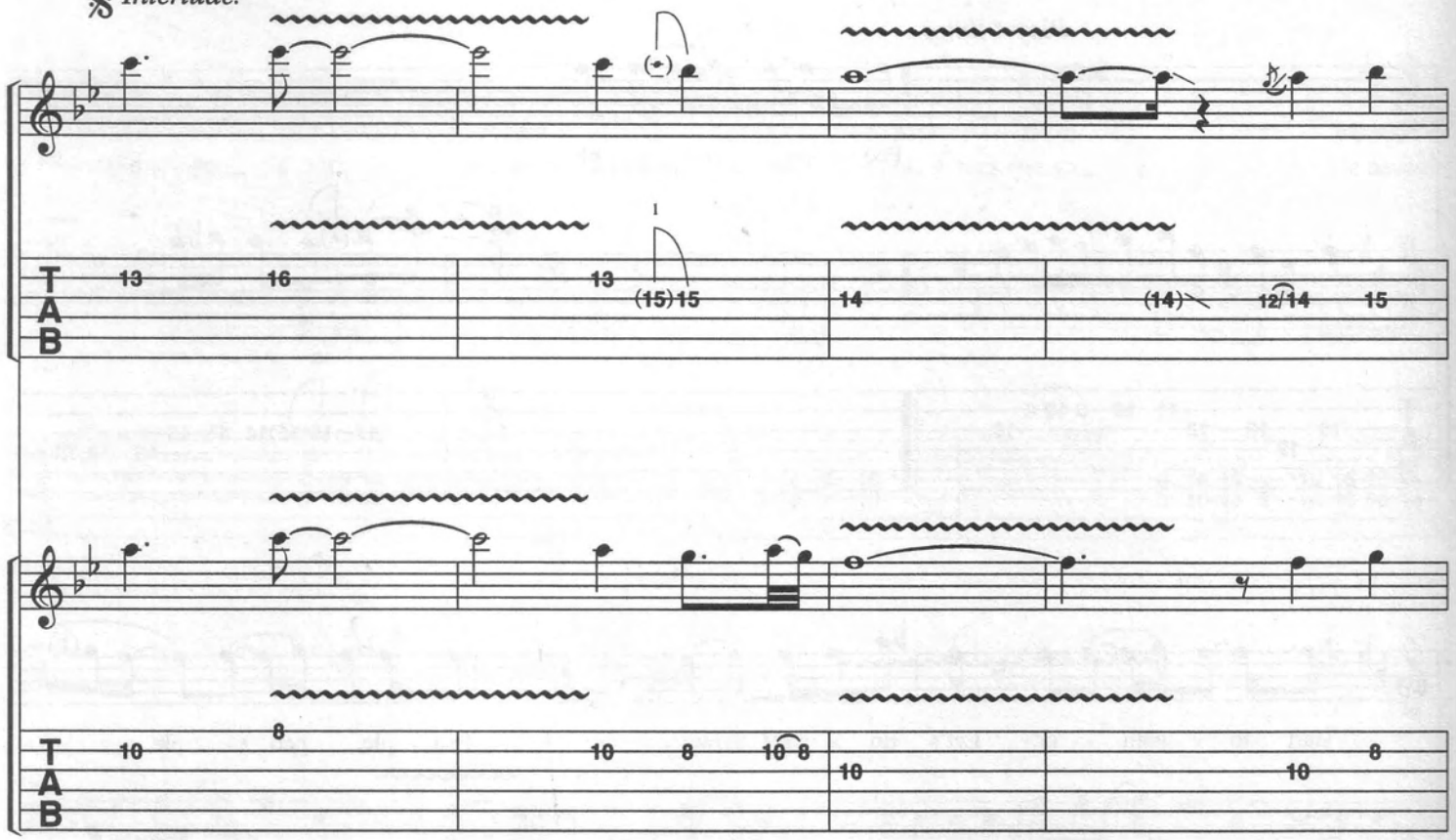

si - tas tu__ a mi mas y mas que yo__ a ti. Me ne-ce - si - tas tu__ a mi mas y

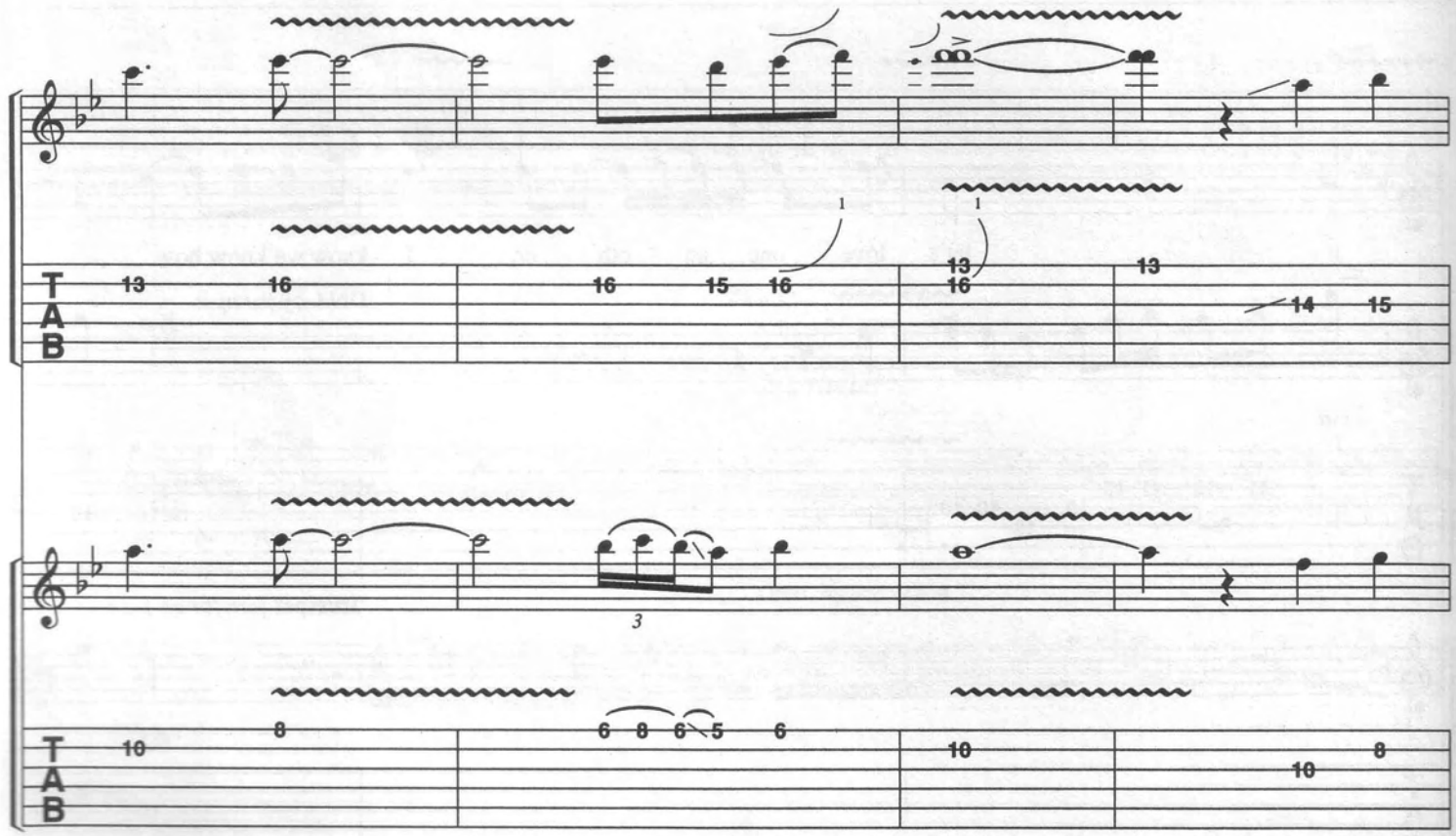
Interlude:

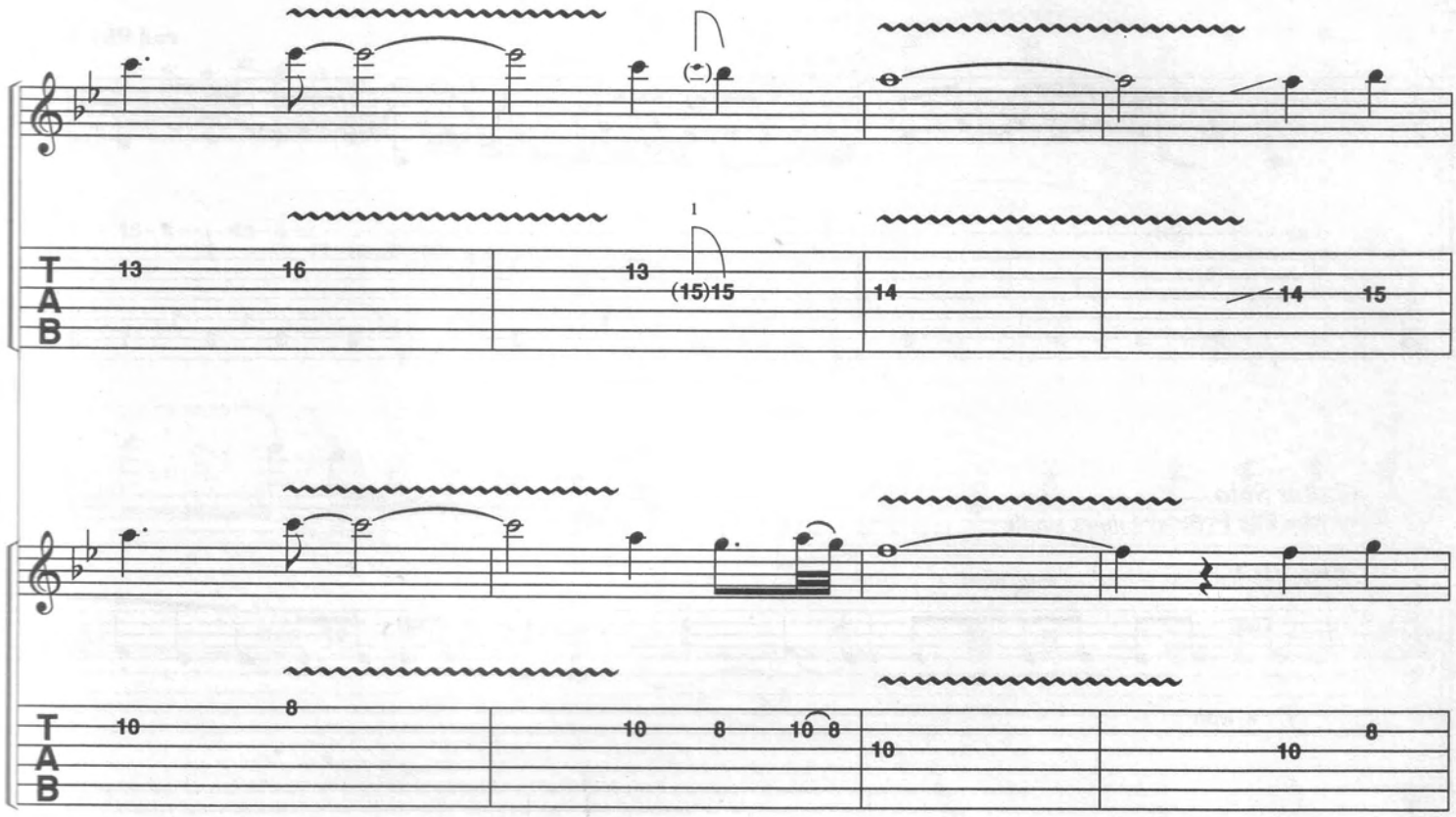

mas que yo__ a ti.
Dbld. by accordion

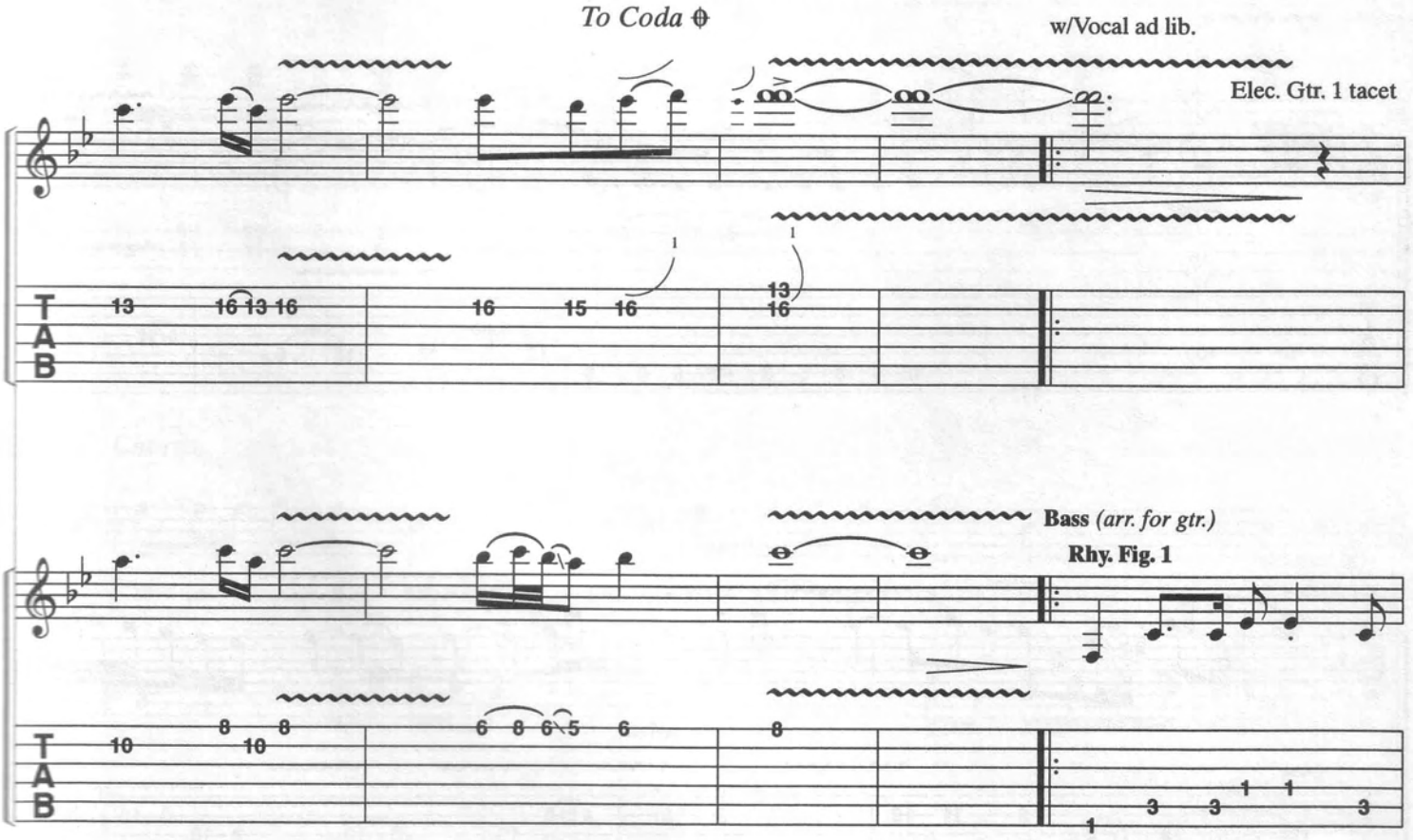

Play 4 times
Peo - ple, peo - ple, let's
start to - geth - er. Let's do it right now. Peo - ple, peo - ple,
let's love one an - oth - er, I know we know how.
Dbld. by trumpet
Trumpet (arr. for gtr.)
mf
T
A
B

𝄋 *Interlude:*

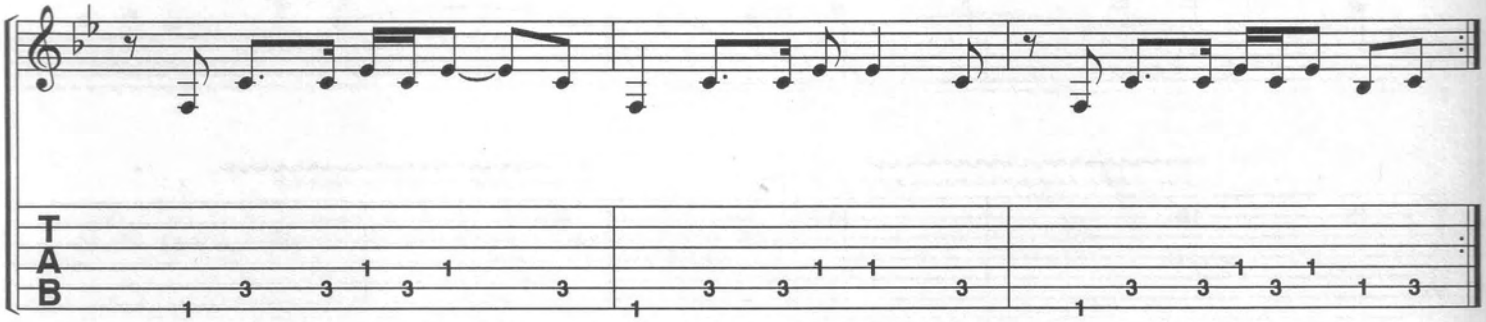

T
A
B
13 16 13 (15) 15 14 (14) 12 14 15
10 8 10 8 10 8 10 10 8


T
A
B
13 16 16 15 16 13 16 13 14 15
3
10 8 6 8 6 5 6 10 10 8


T
A
B
13 16 13 (15)15 14 14 15
10 8 10 8 10 8 10 10 8

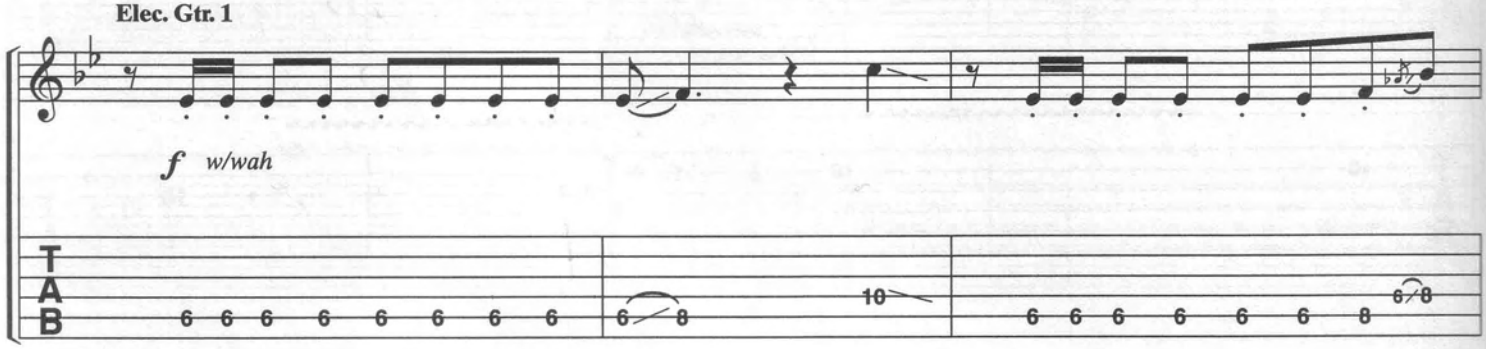

To Coda
w/Vocal ad lib.
Elec. Gtr. 1 tacet
T
A
B
13 16 13 16 16 15 16 13 16
Bass (arr. for gtr.)
Rhy. Fig. 1
10 8 10 8 6 8 6 5 6 8
1 3 3 1 1 3

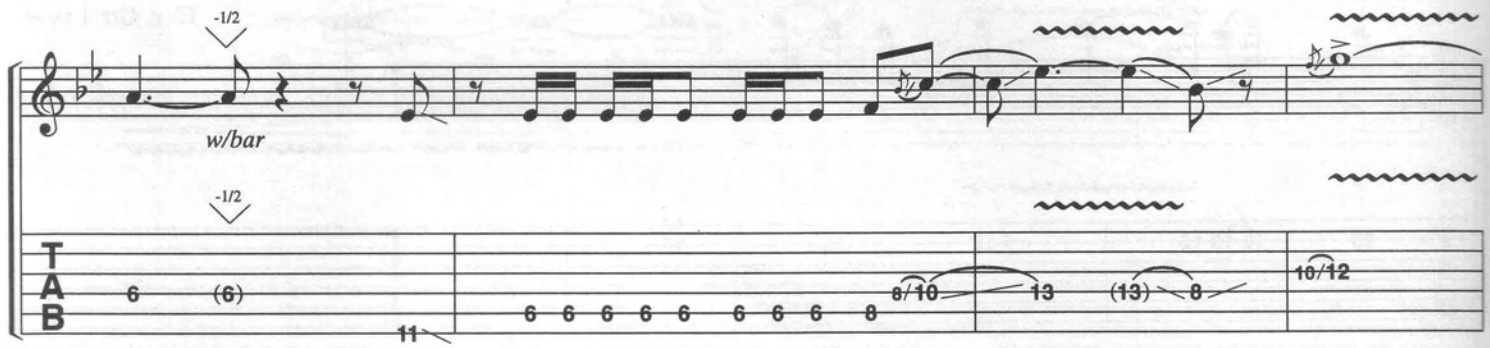
end Rhy. Fig. 1

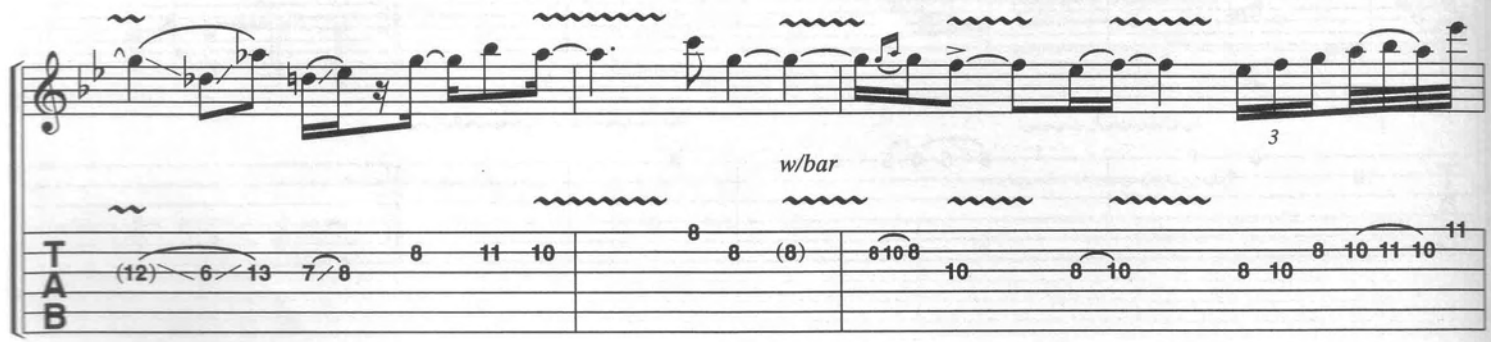


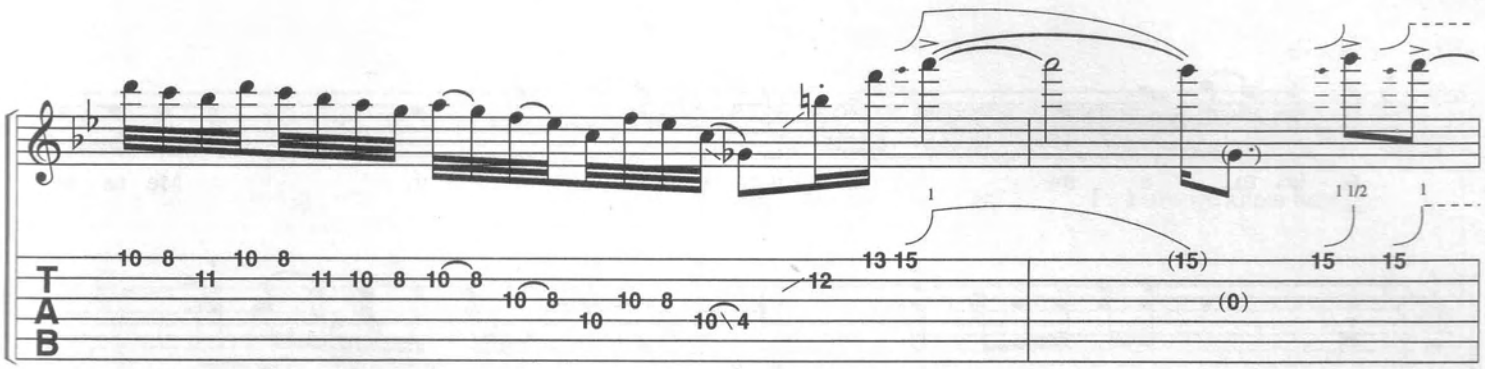
Guitar Solo:
w//Rhy. Fig. 1 *(Bass) 4 times, simile*

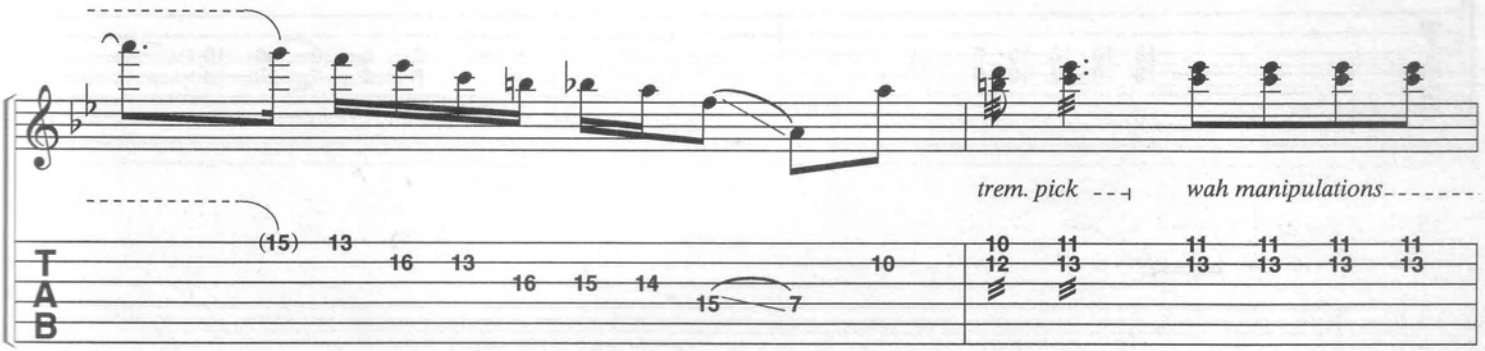
Elec. Gtr. 1

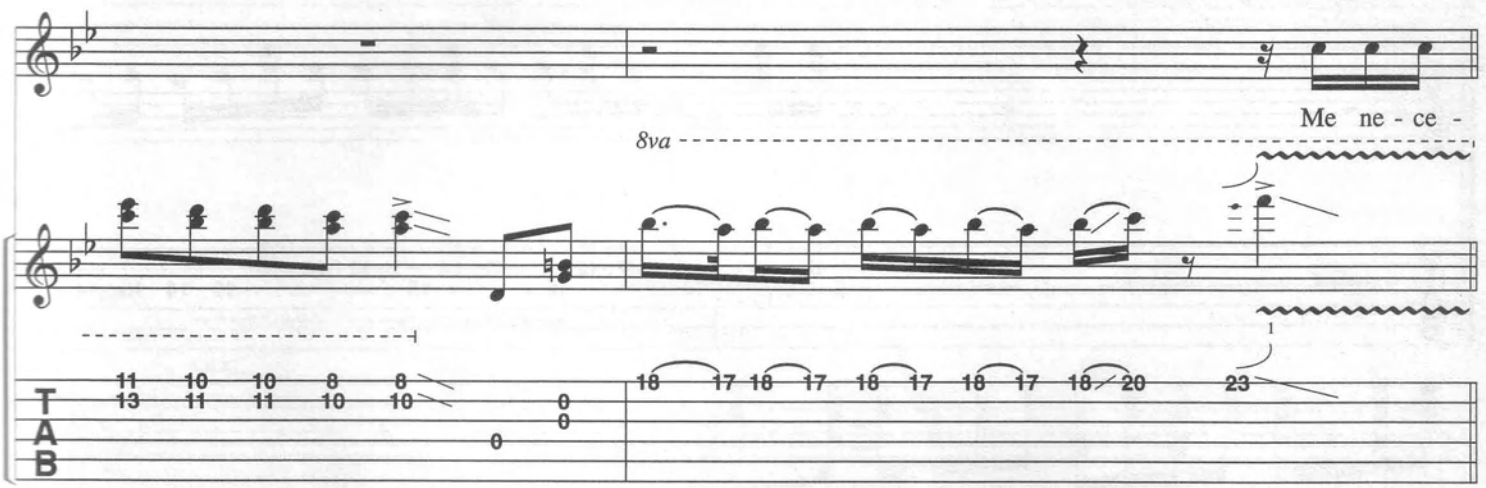




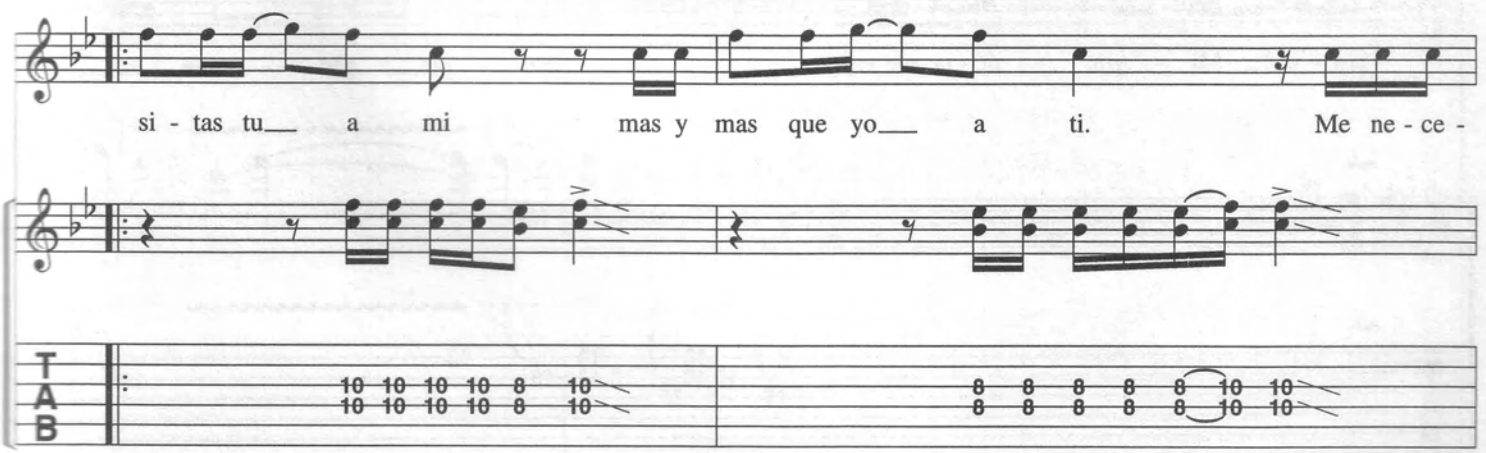


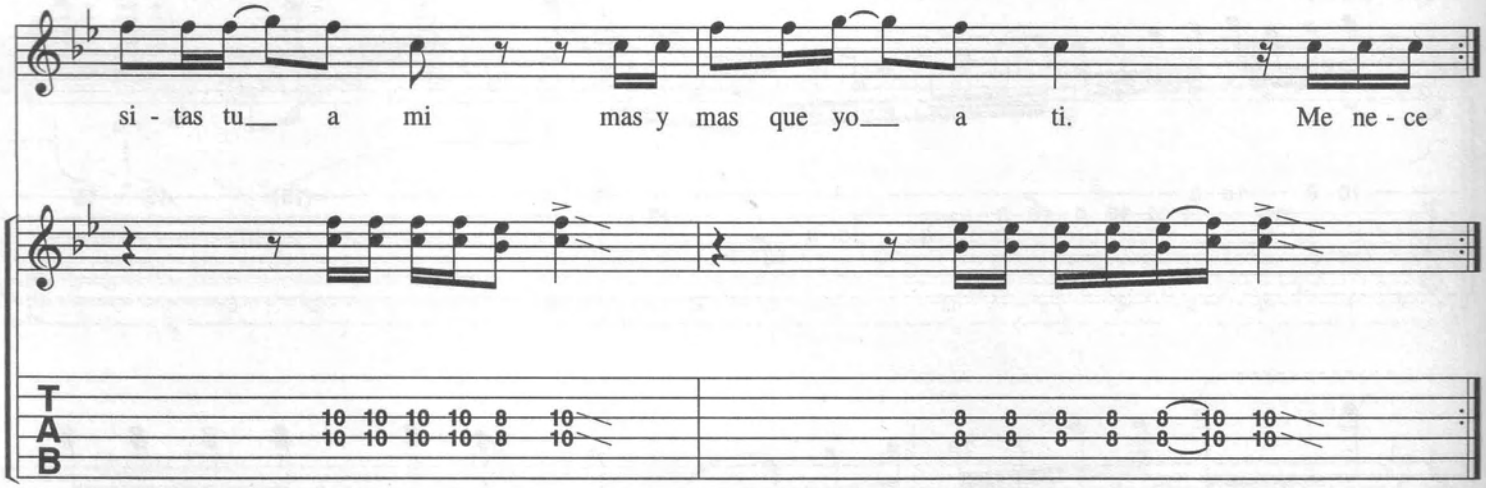


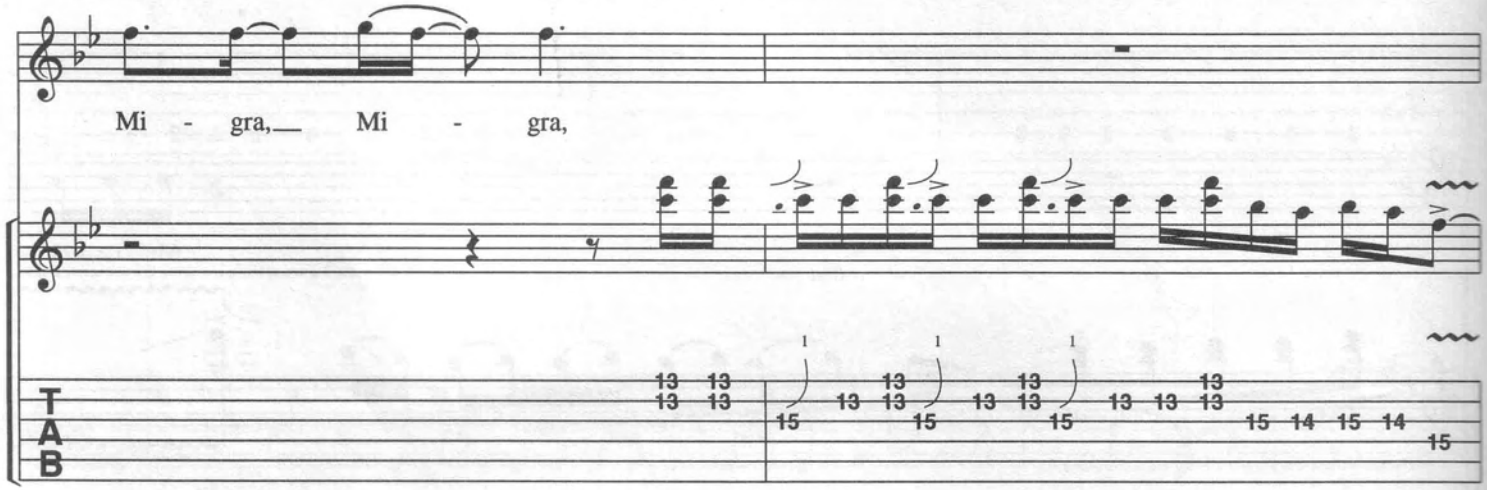

trem. pick
wah manipulations

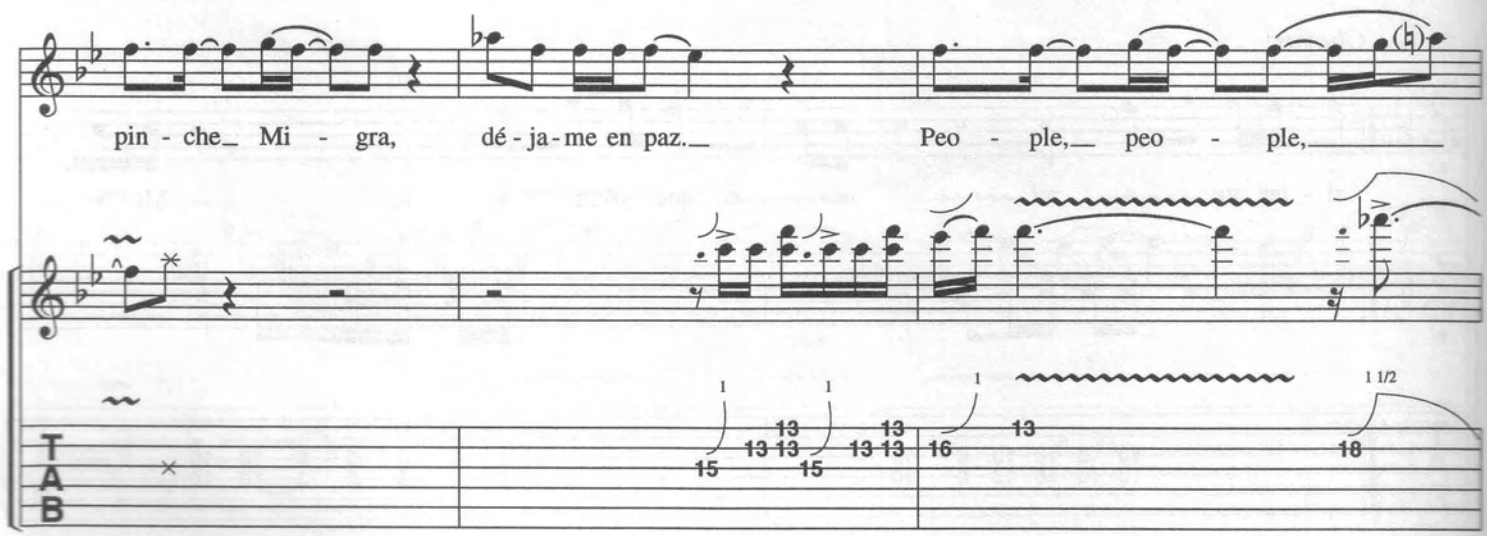

Me ne - ce -
8va

Chorus:

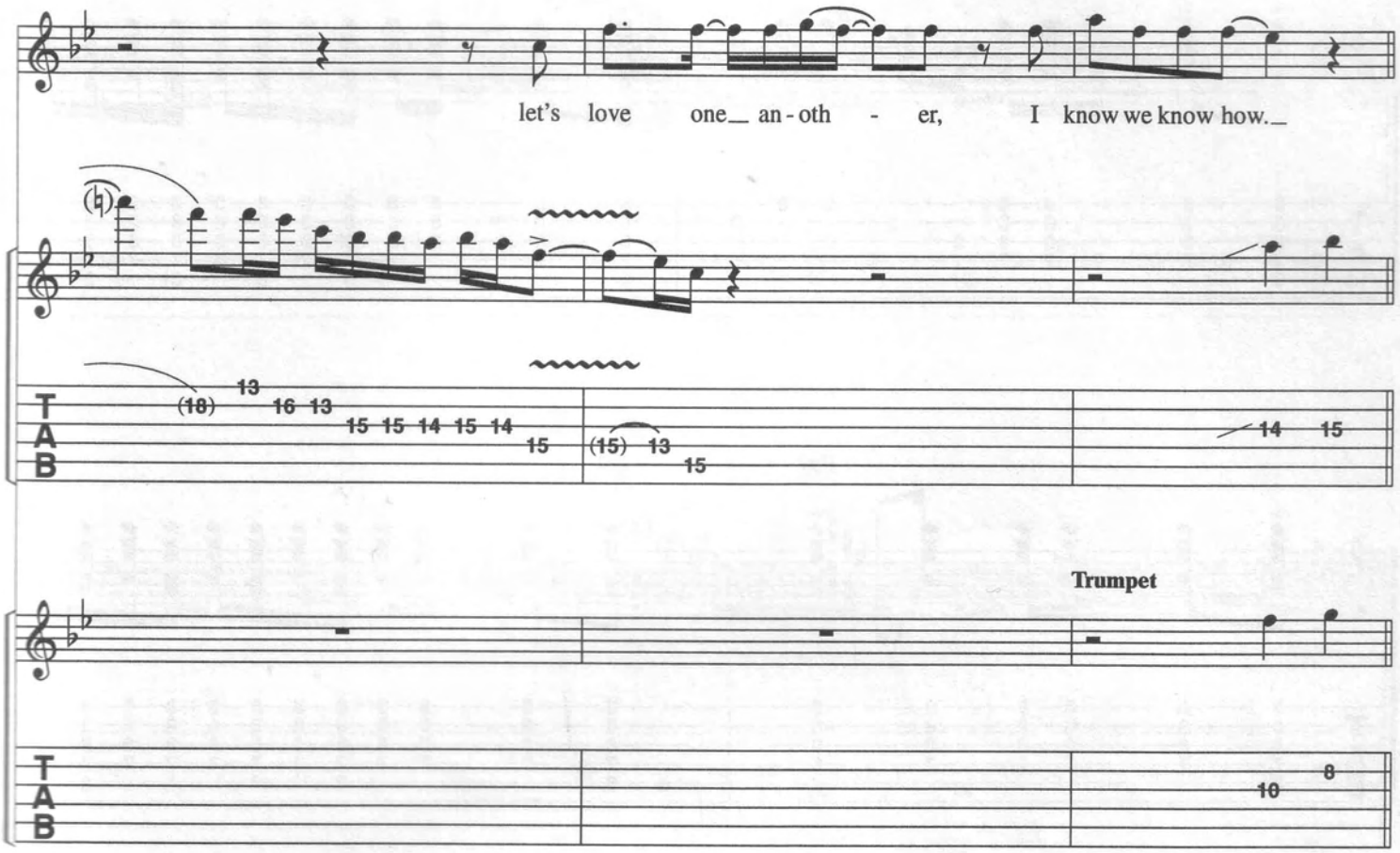

si - tas tu a mi mas y mas que yo a ti. Me ne - ce -

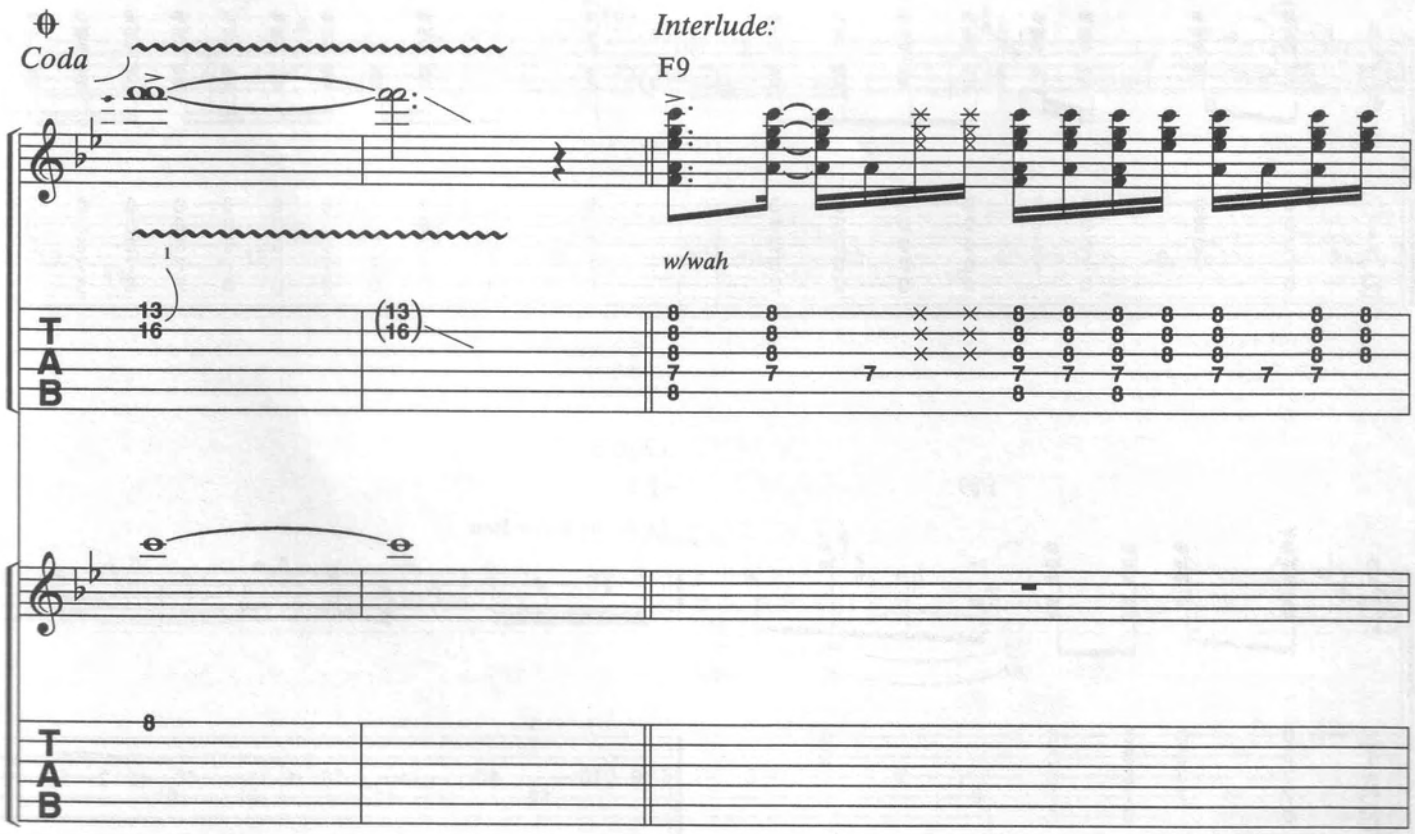

si - tas tu a mi mas y mas que yo a ti. Me ne - ce
T
A
B

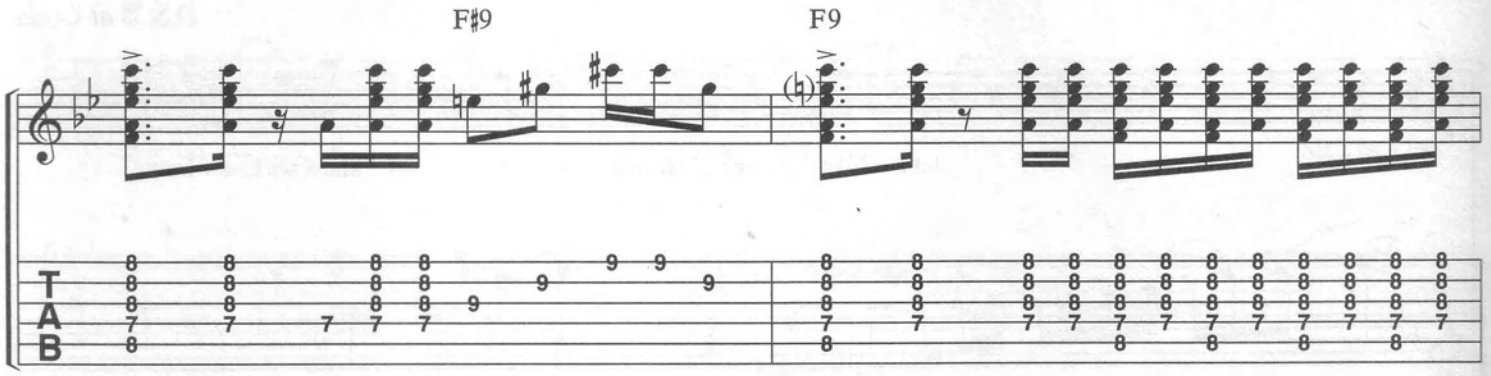

Mi - gra, Mi - gra,
T
A
B

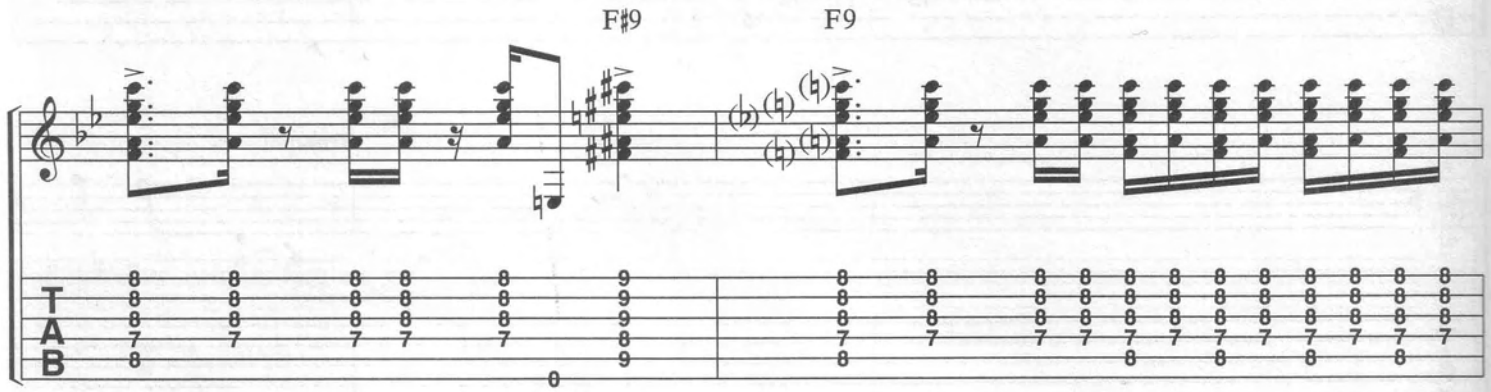

pin - che Mi - gra, dé - ja - me en paz. Peo - ple, peo - ple,
T
A
B

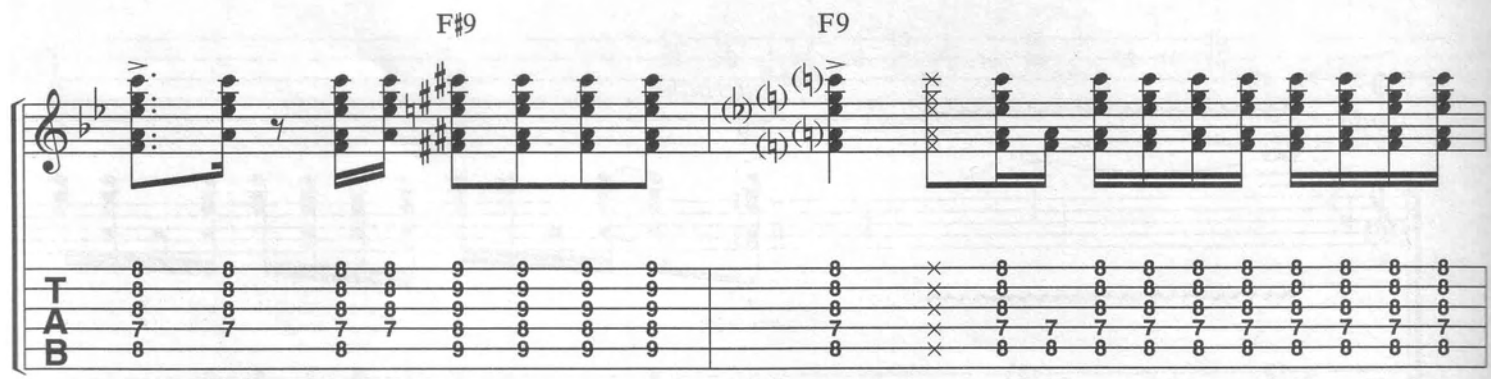
D.S.𝄋 al Coda


let's love one_ an - oth - er, I know we know how._
Trumpet

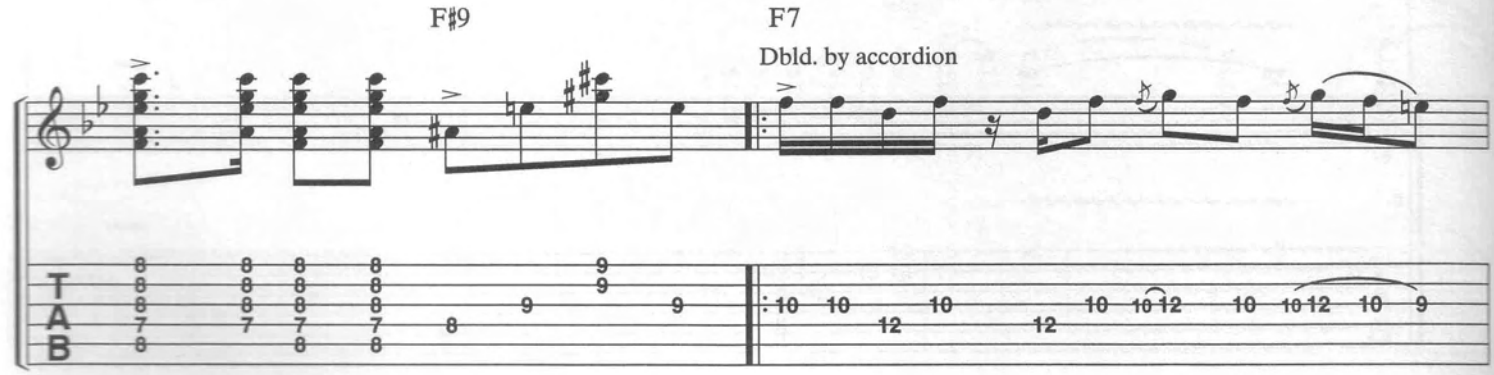

Coda
Interlude:
F9
w/wah

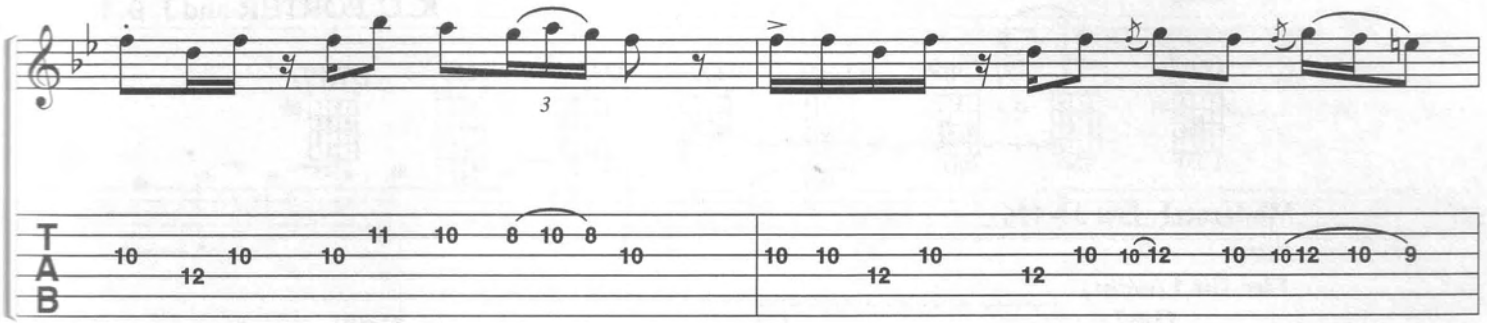


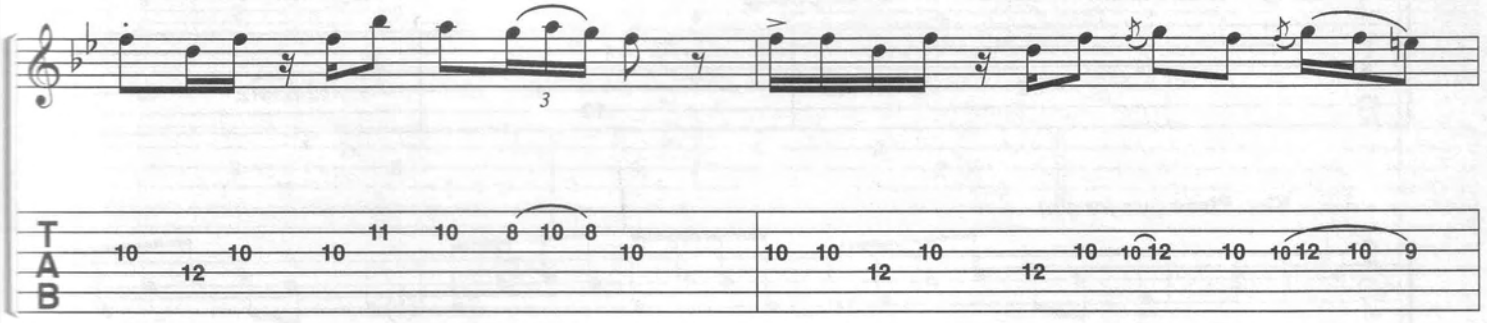


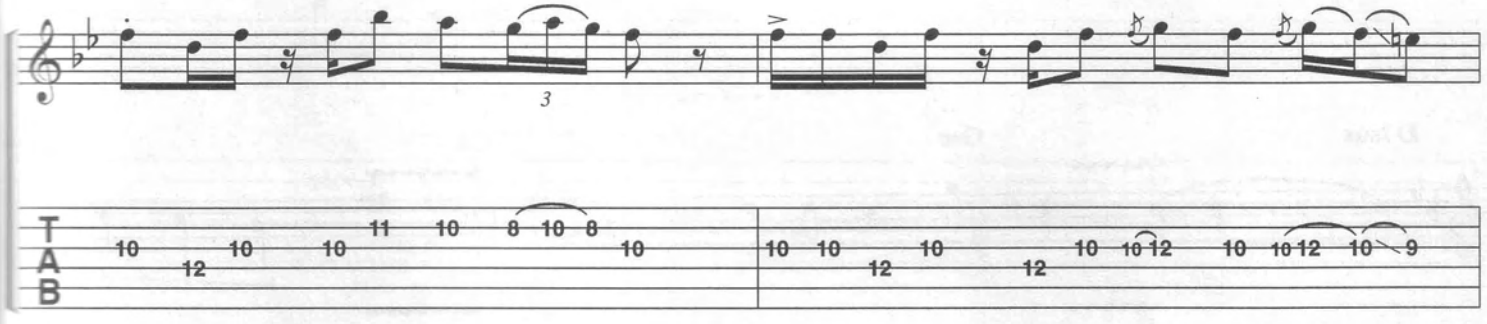


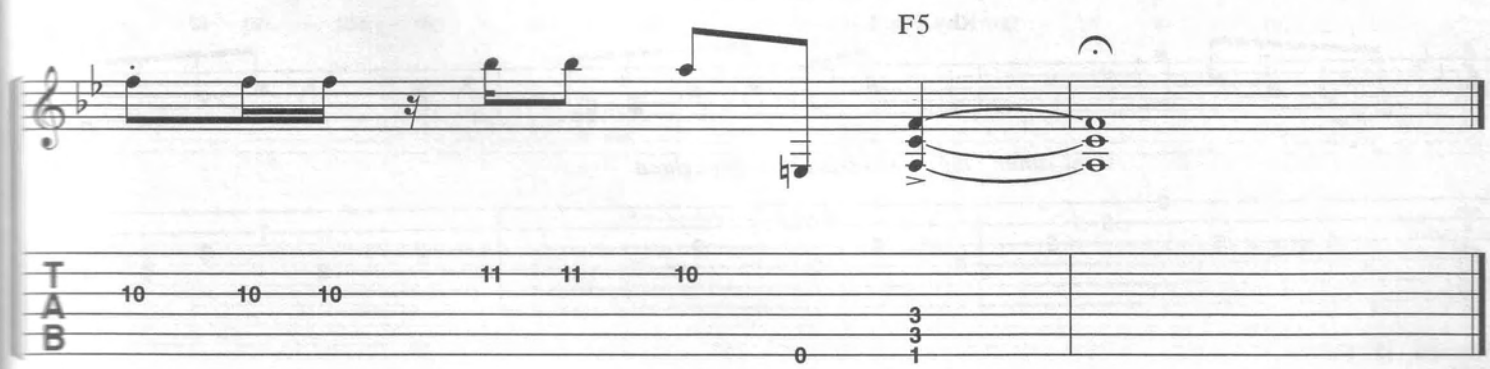
Outro:




3
T
A
B
10 12 10 10 11 10 8 10 8 10
10 10 12 10 12 10 10 12 10 10 12 10 9

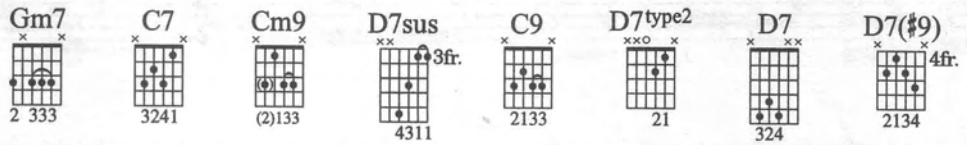

3
T
A
B
10 12 10 10 11 10 8 10 8 10
10 10 12 10 12 10 10 12 10 10 12 10 9


3
T
A
B
10 12 10 10 11 10 8 10 8 10
10 10 12 10 12 10 10 12 10 10 12 10 9


F5
T
A
B
10 10 10 11 11 10
0 3 3 1

PRIMAVERA

Words and Music by
K. C. PORTER and J. B. ECKL



Moderately fast ♩ = 126

Intro:

Elec. Gtr. 1 *(w/dist.)*

Gm7 C7 Cm9

Perc.

mf

Elec. Piano *(arr. for gtr.)*

mf *hold throughout*

D7sus Gm7 C7

Elec. Gtr. 2 *(partial dist.)*

Rhy. Fig. 1

Cont. simile *mf* *w/partial* P.M. *throughout*

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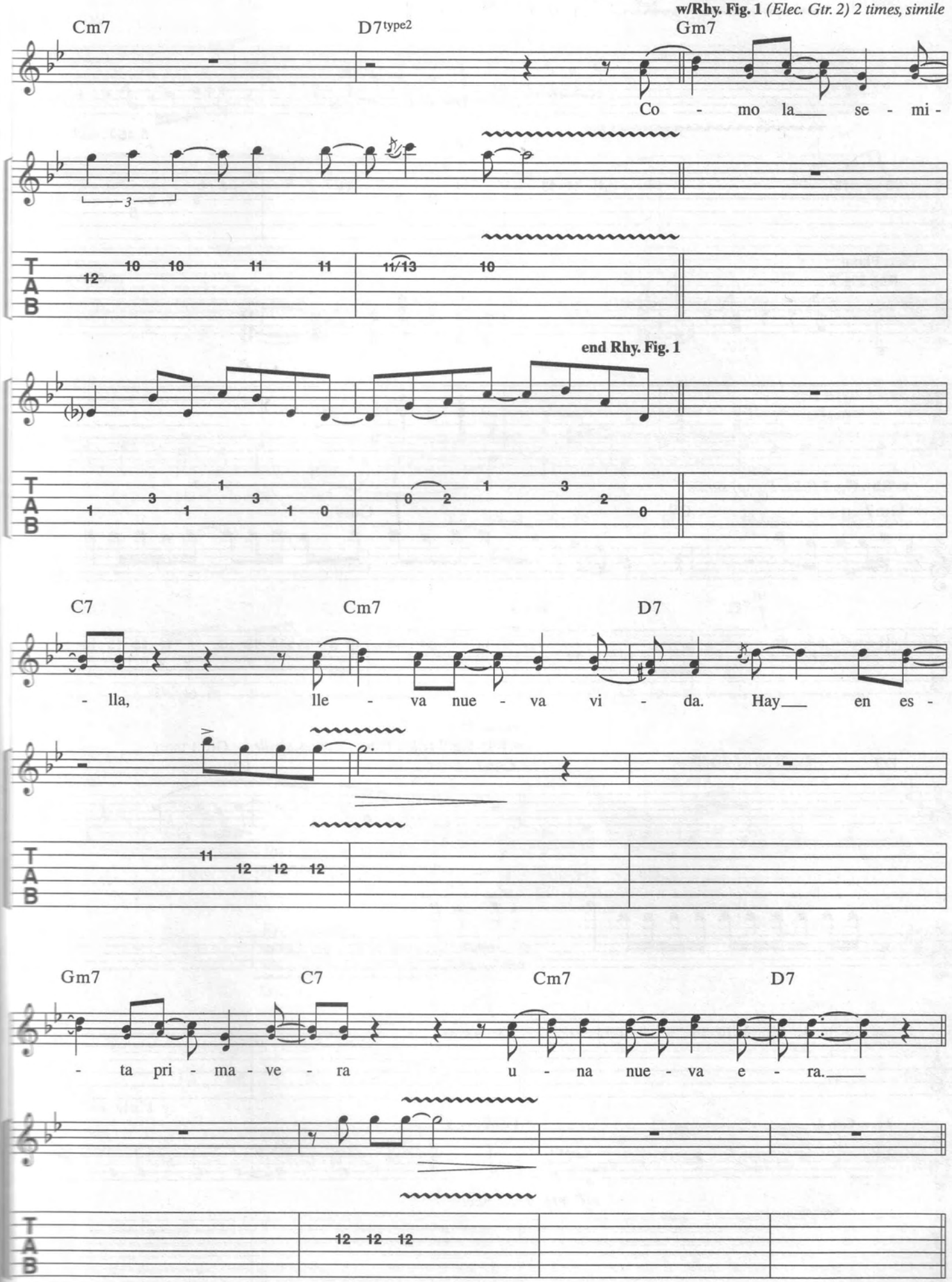
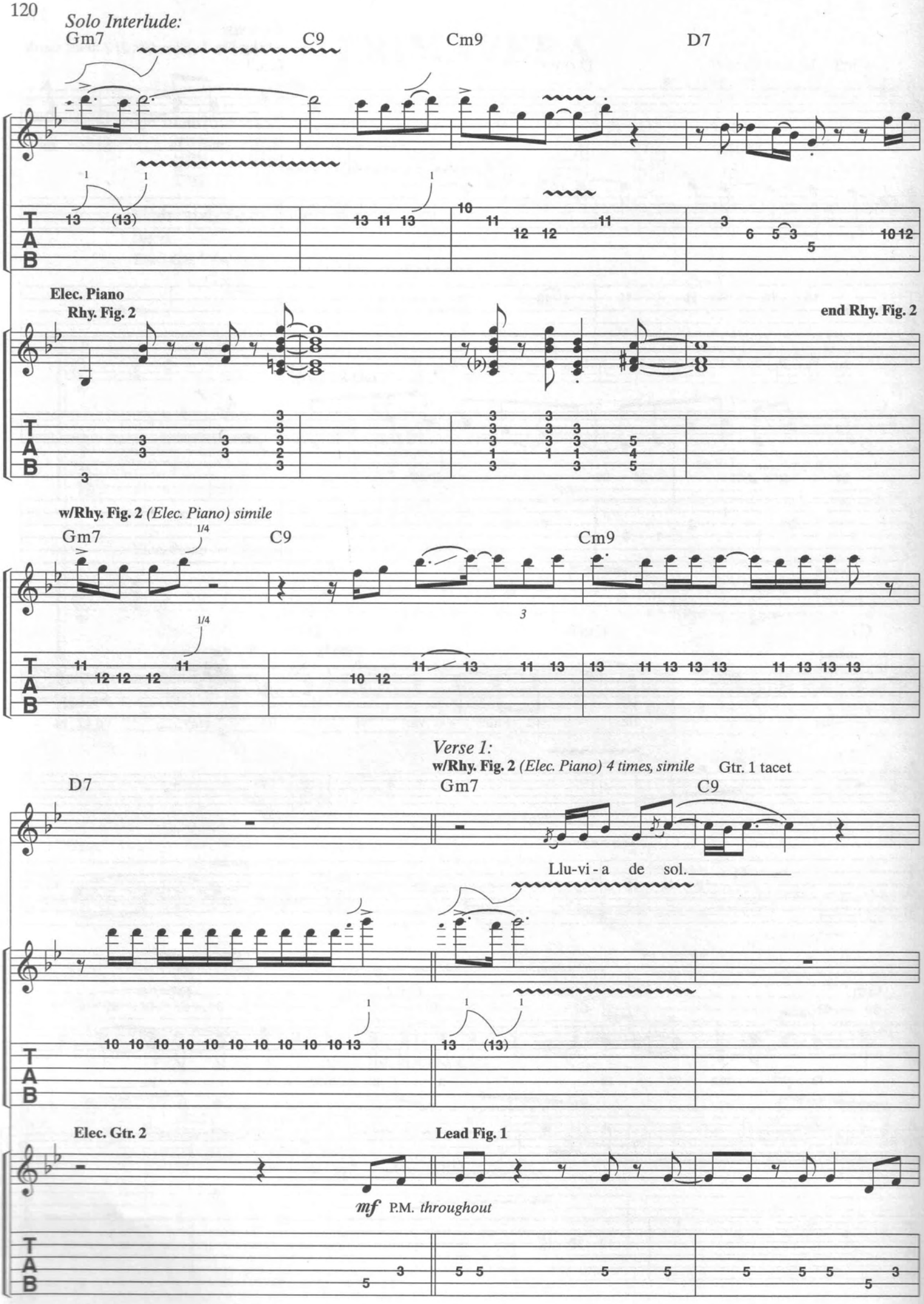
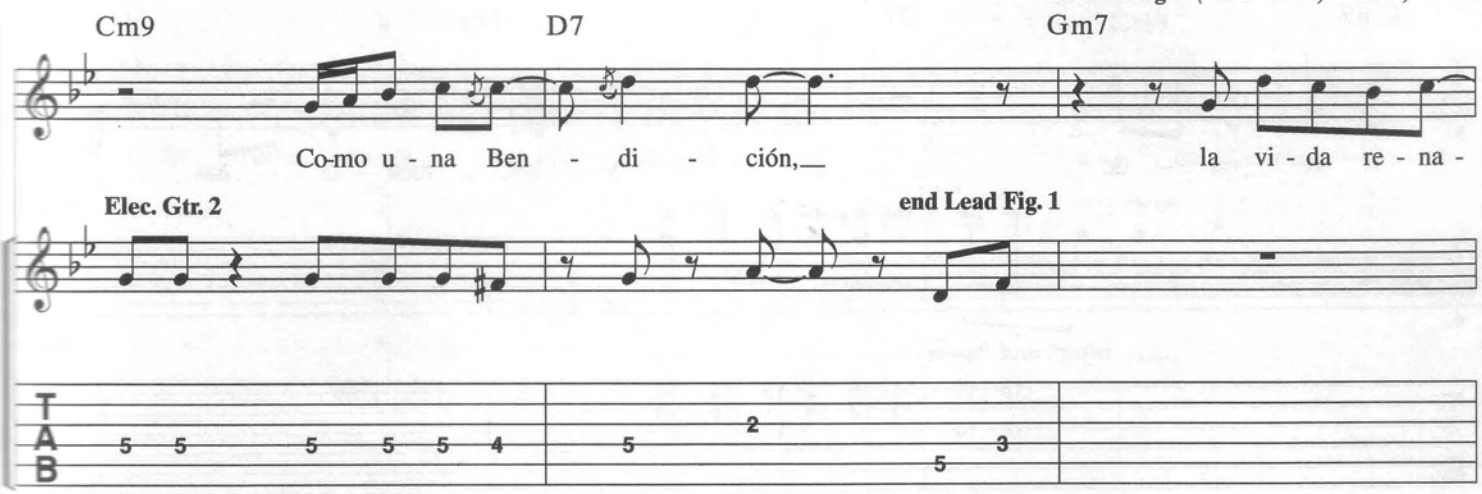
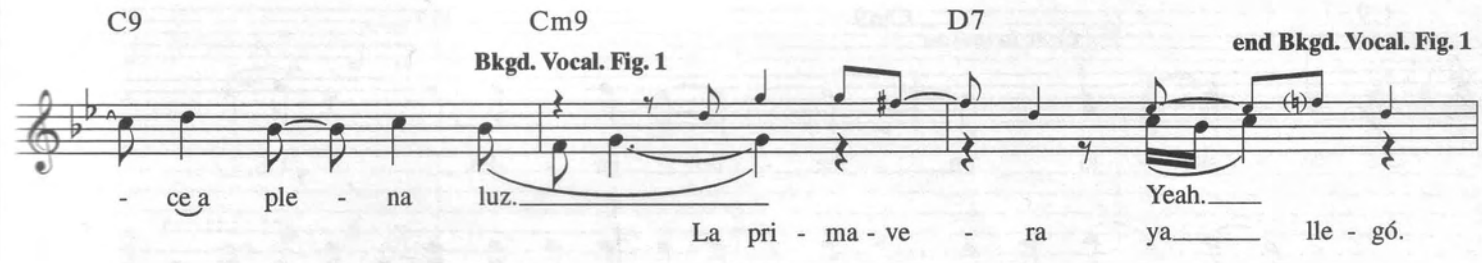
Chorus:
w/Rhy. Fig. 1 *(Elec. Gtr. 2) 2 times, simile*

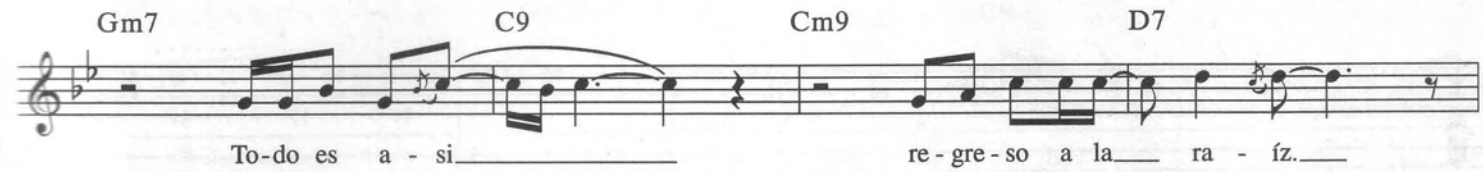


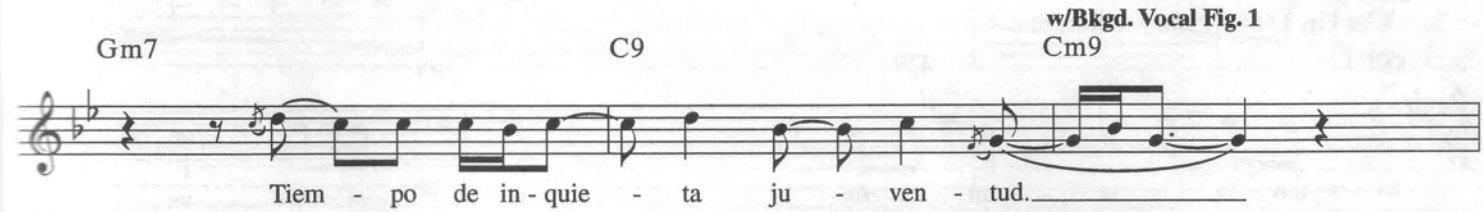

Solo Interlude:
Gm7
C9
Cm9
D7
Elec. Piano
Rhy. Fig. 2
end Rhy. Fig. 2
w/Rhy. Fig. 2 (Elec. Piano) simile
Gm7
C9
Cm9
Verse 1:
w/Rhy. Fig. 2 (Elec. Piano) 4 times, simile
Gtr. 1 tacet
D7
Gm7
C9
Llu-vi - a de sol.
Elec. Gtr. 2
Lead Fig. 1
mf P.M. throughout
T
A
B

w/Lead Fig. 1 *(Elec. Gtr. 2) 3 times, simile*

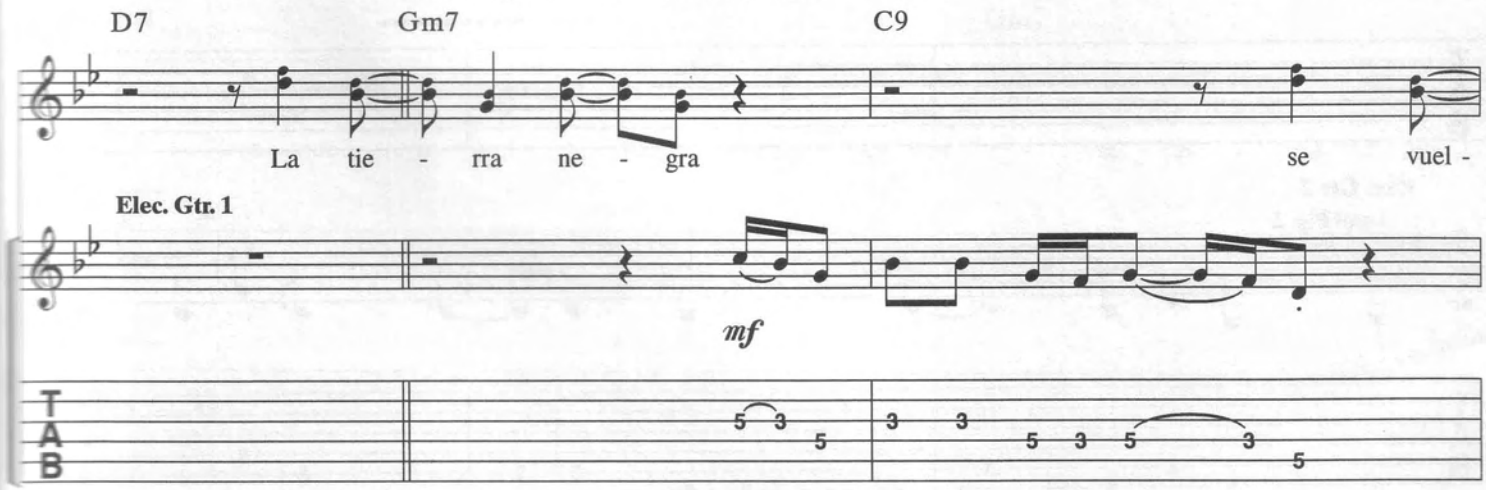


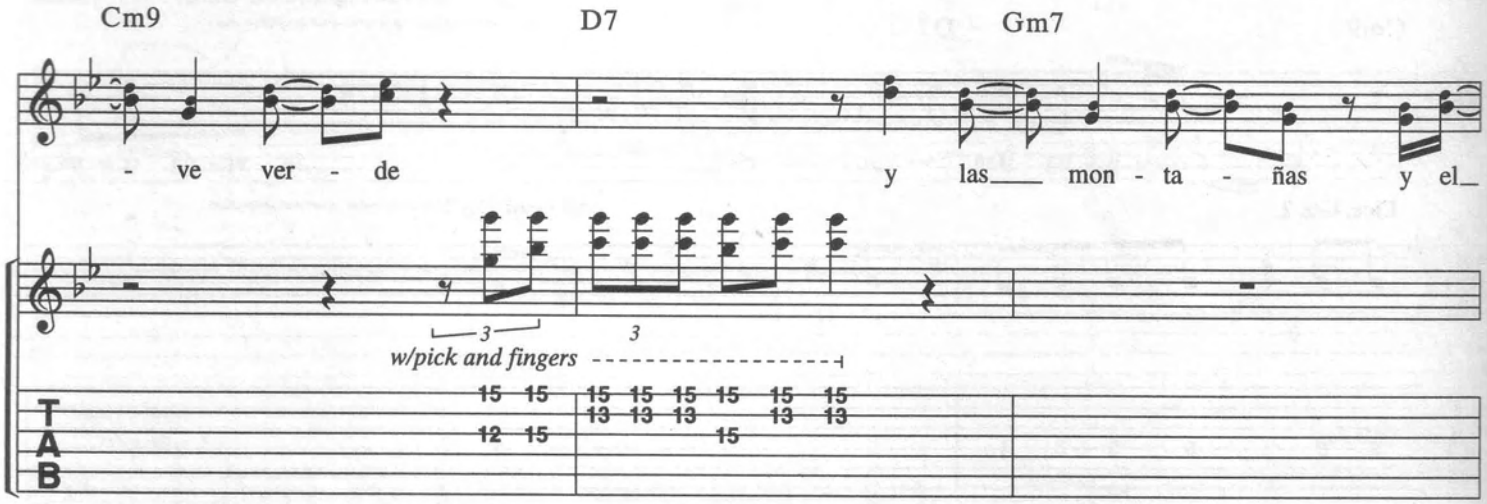


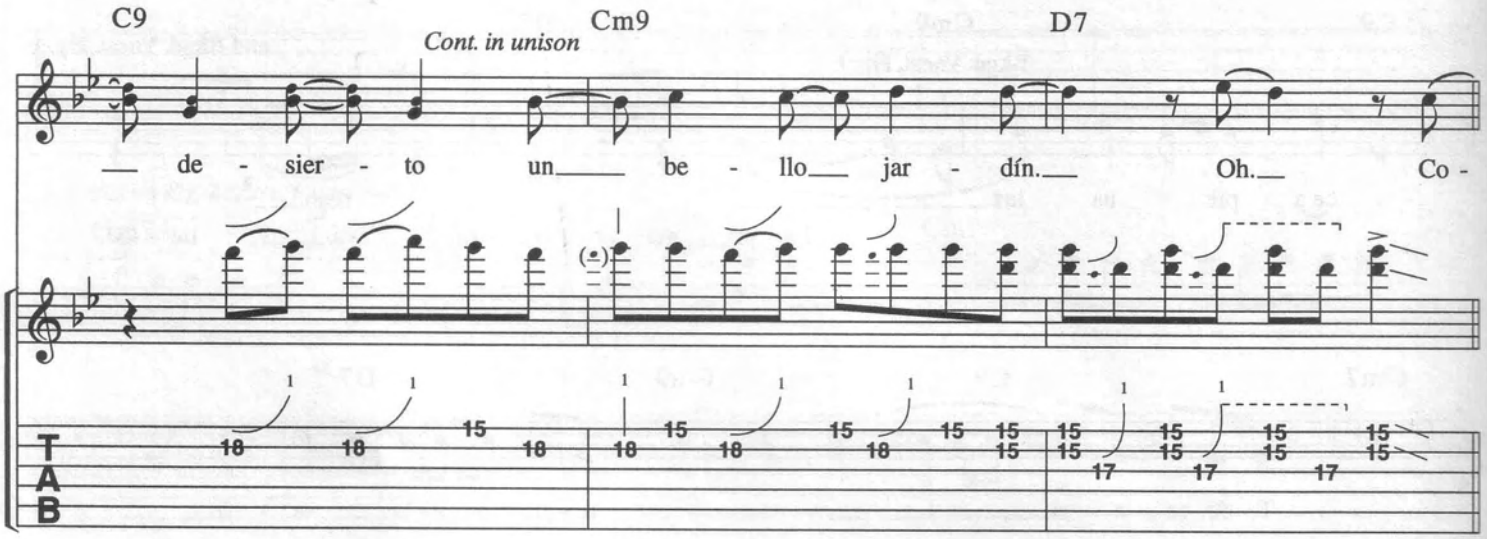




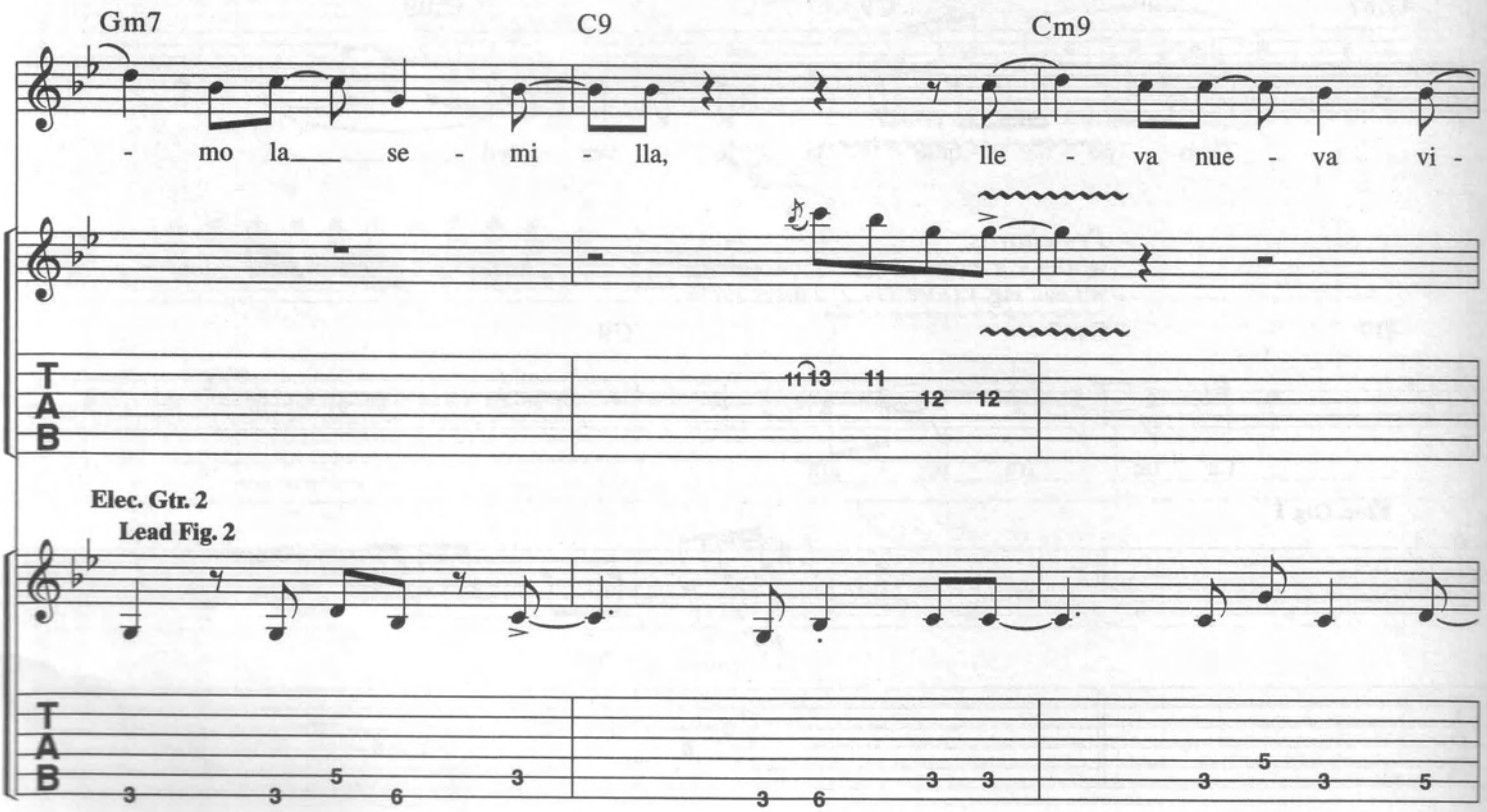
Pre-chorus:
w/Rhy. Fig. 2 *(Elec. Piano) 2 times, simile*
w/Lead Fig. 1 *(Elec. Gtr. 2) 2 times, simile*



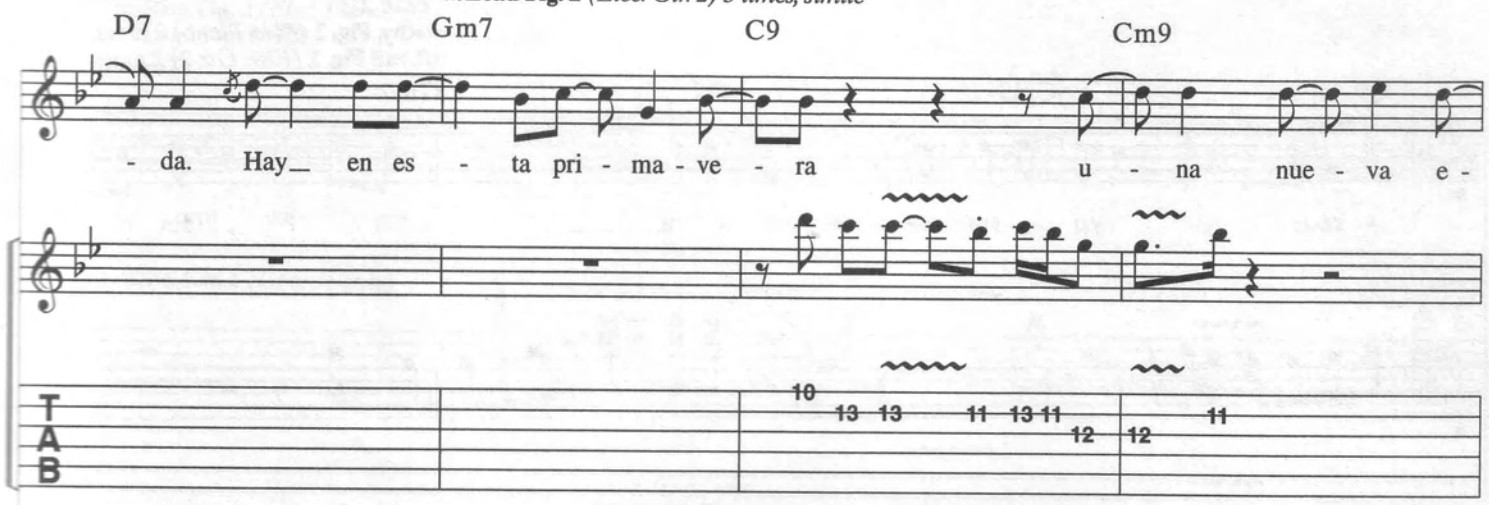




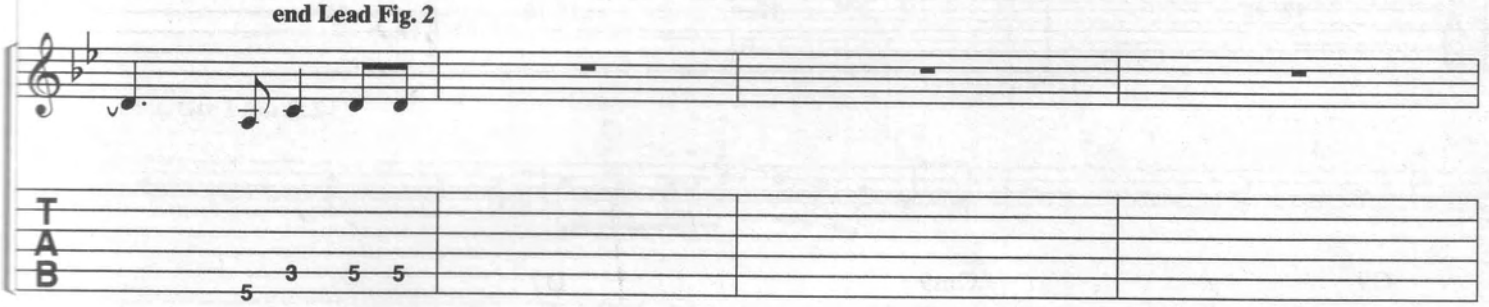
Chorus:
w/Rhy. Fig. 2 *(Elec. Piano) 4 times, simile*

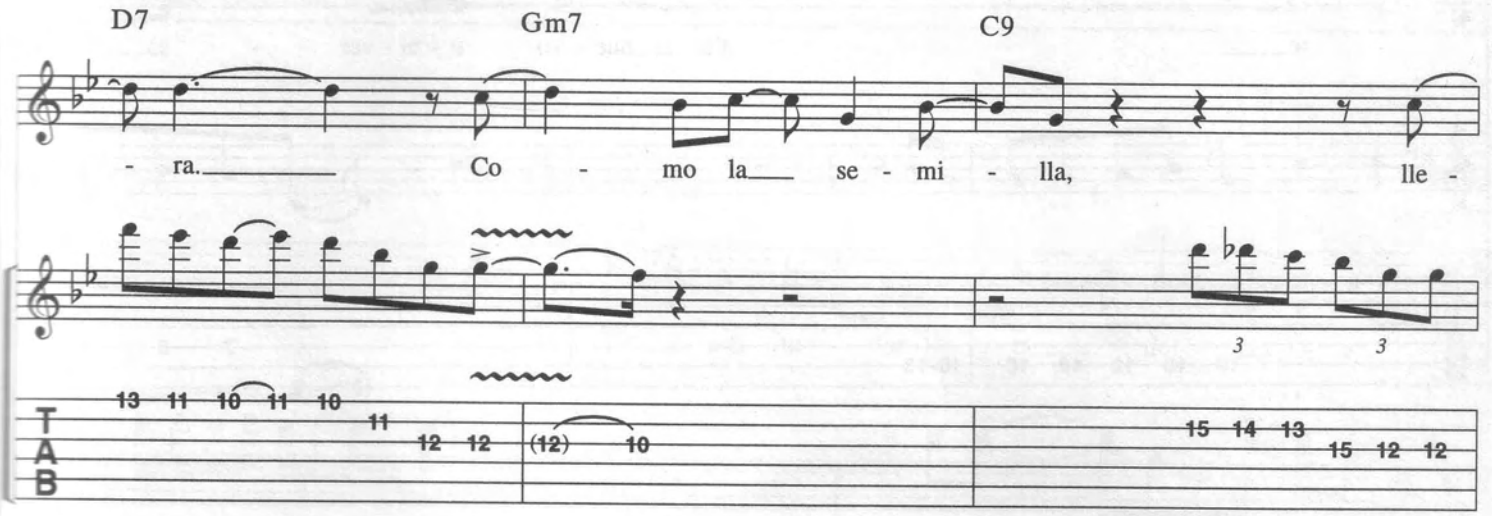


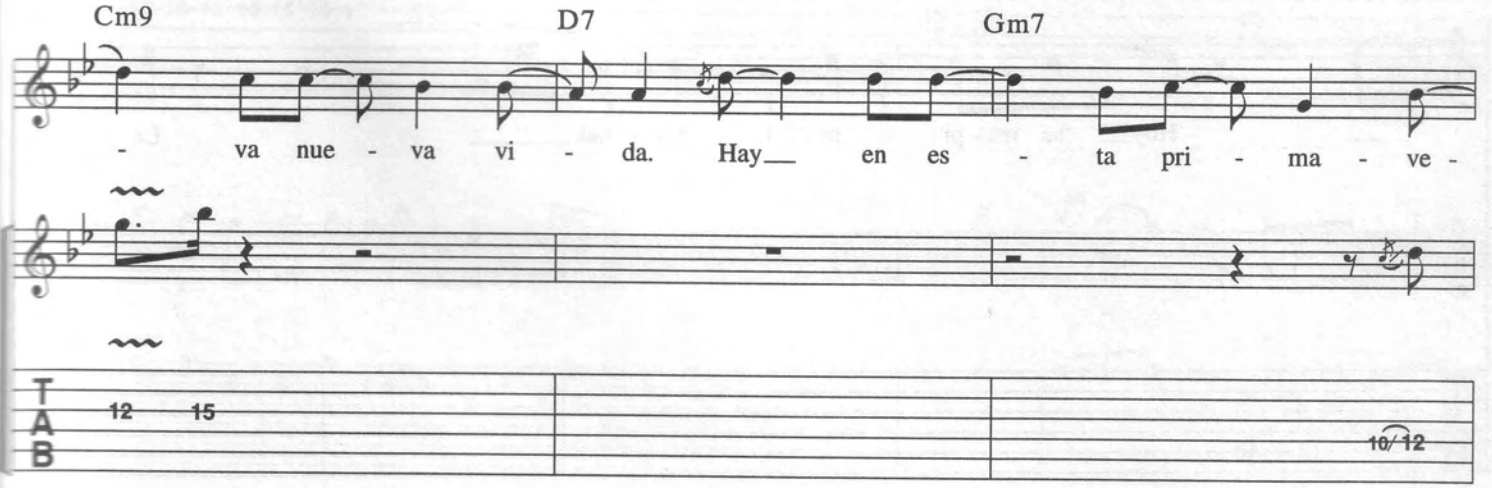
w/Lead Fig. 2 *(Elec. Gtr. 2) 3 times, simile*



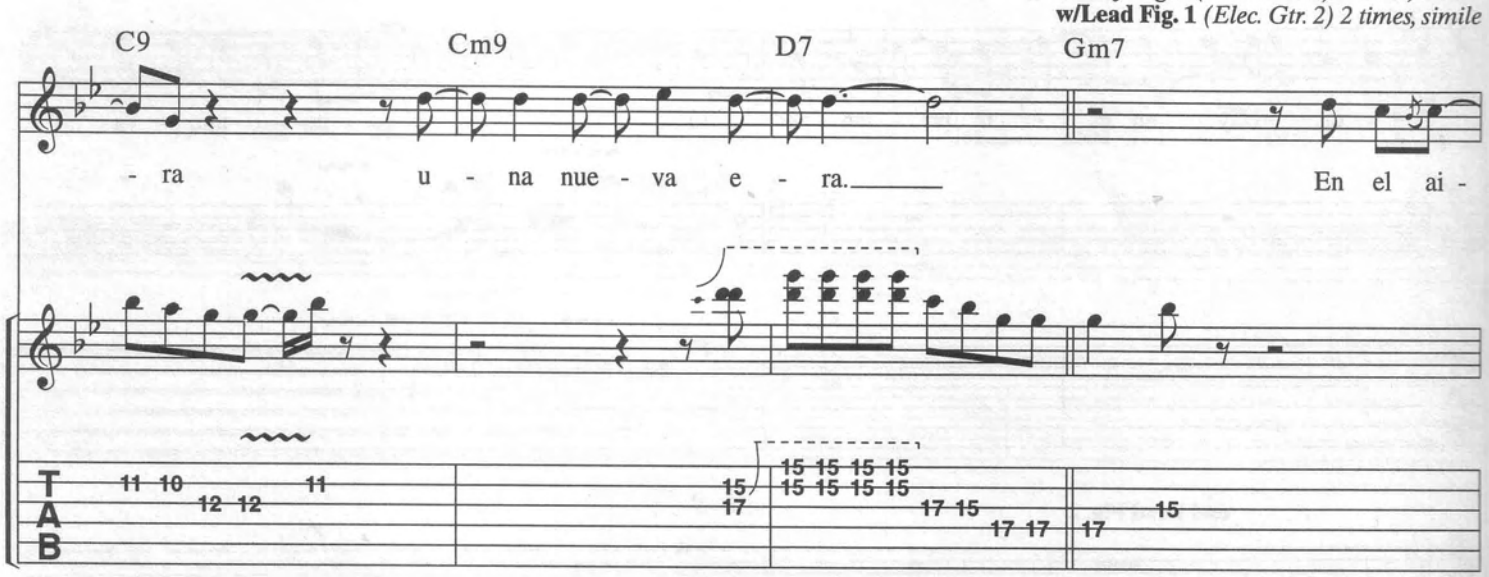
end Lead Fig. 2

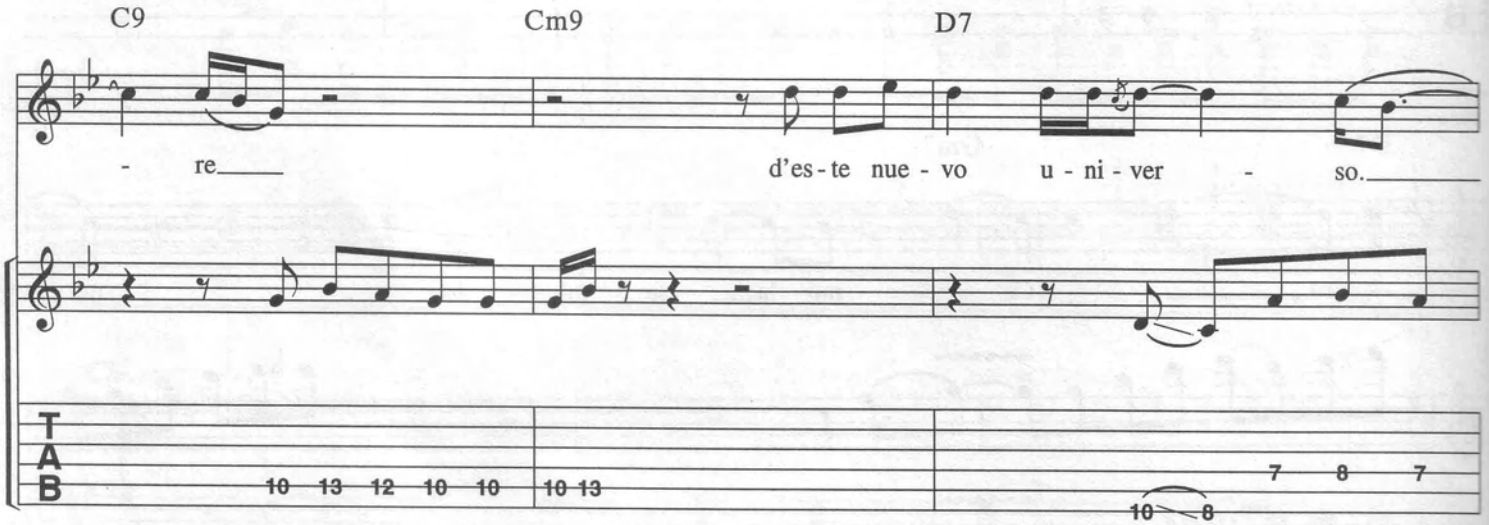




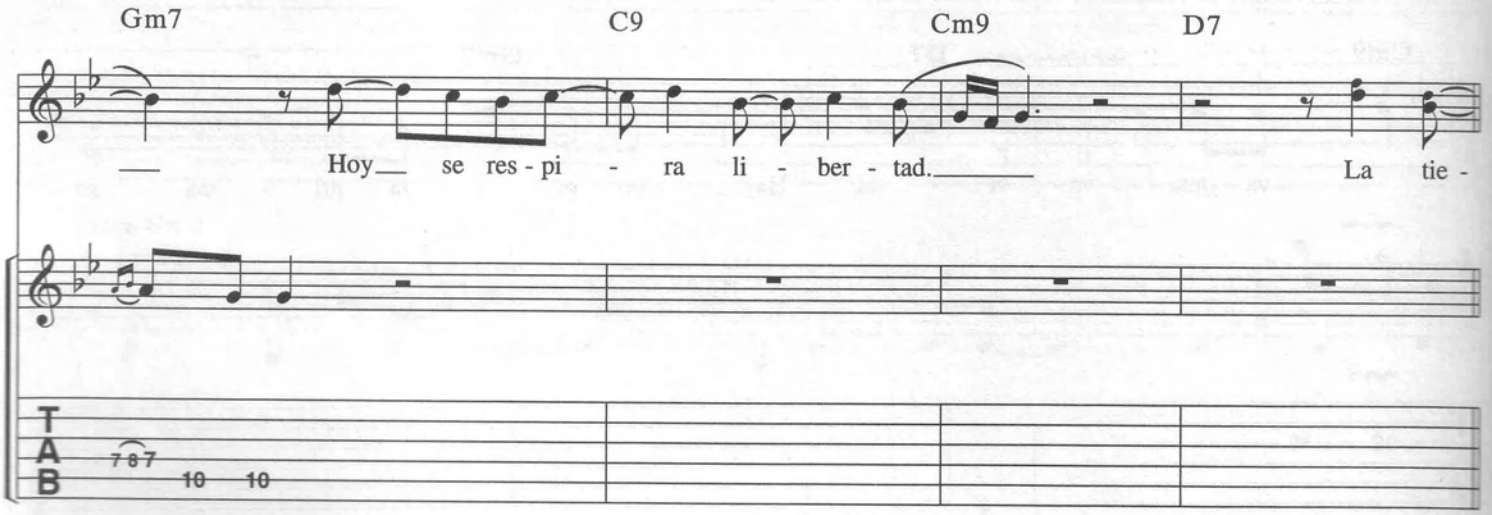


Verse 2:
w/Rhy. Fig. 2 *(Elec. Piano) 2 times, simile*
w/Lead Fig. 1 *(Elec. Gtr. 2) 2 times, simile*

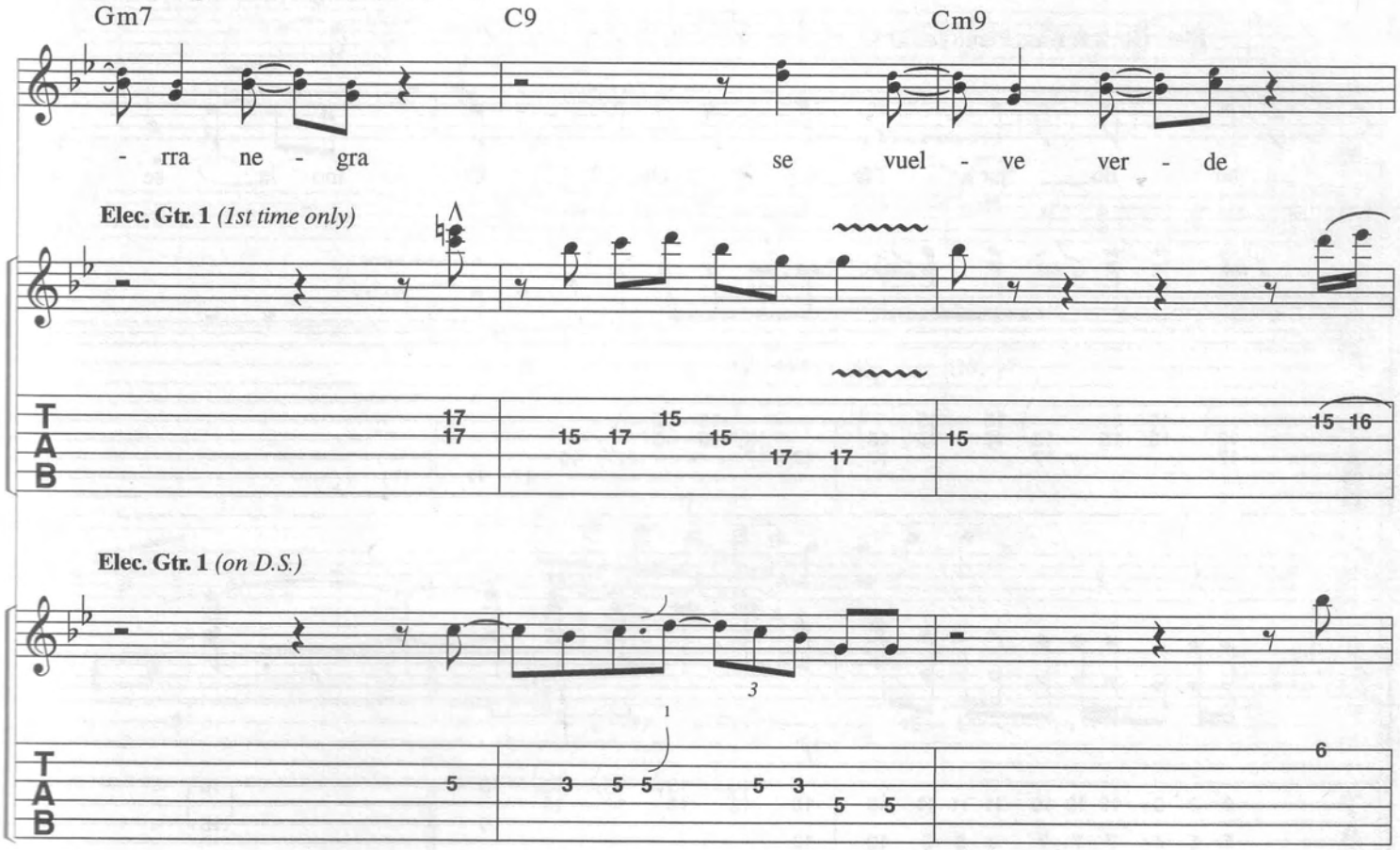


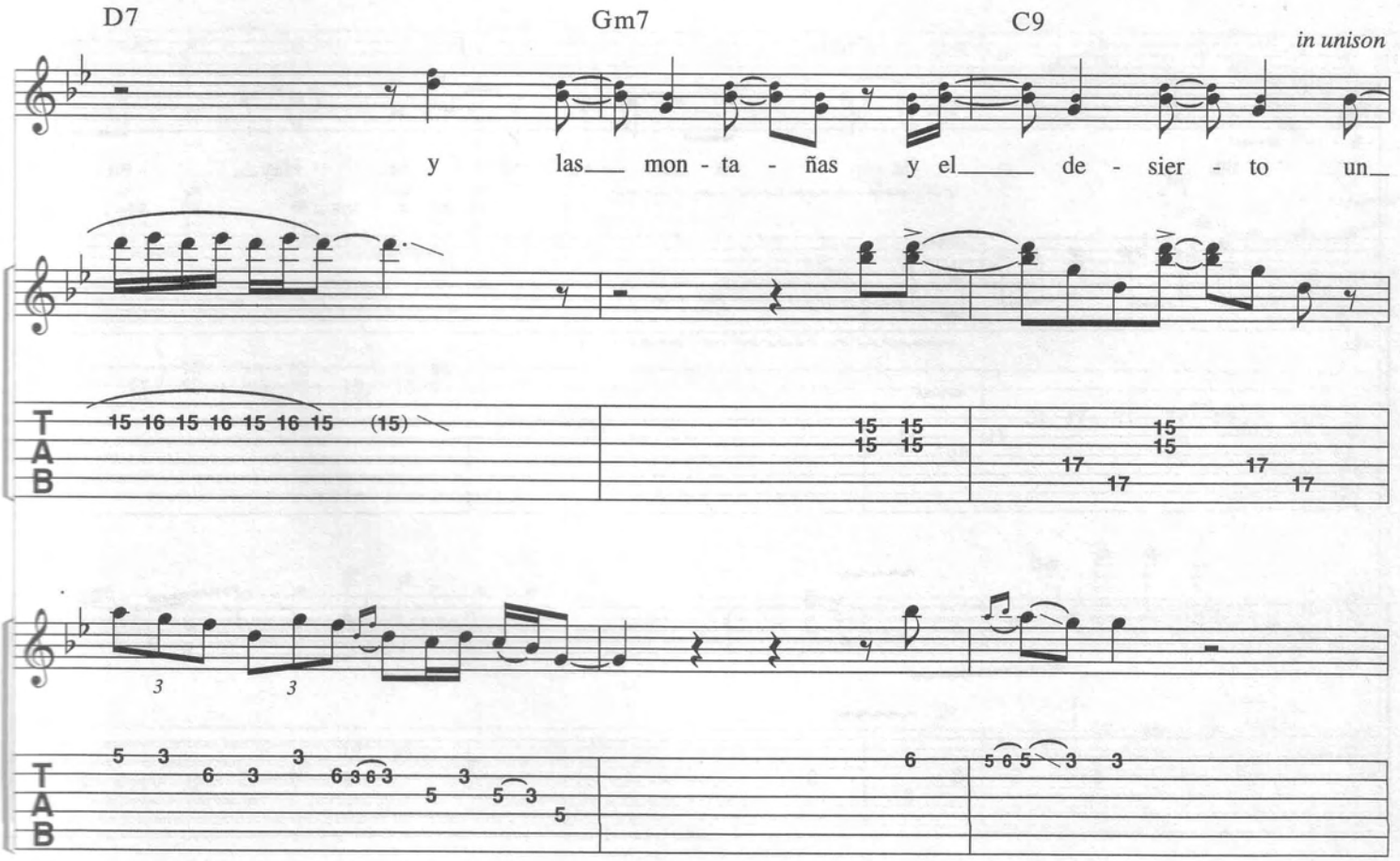


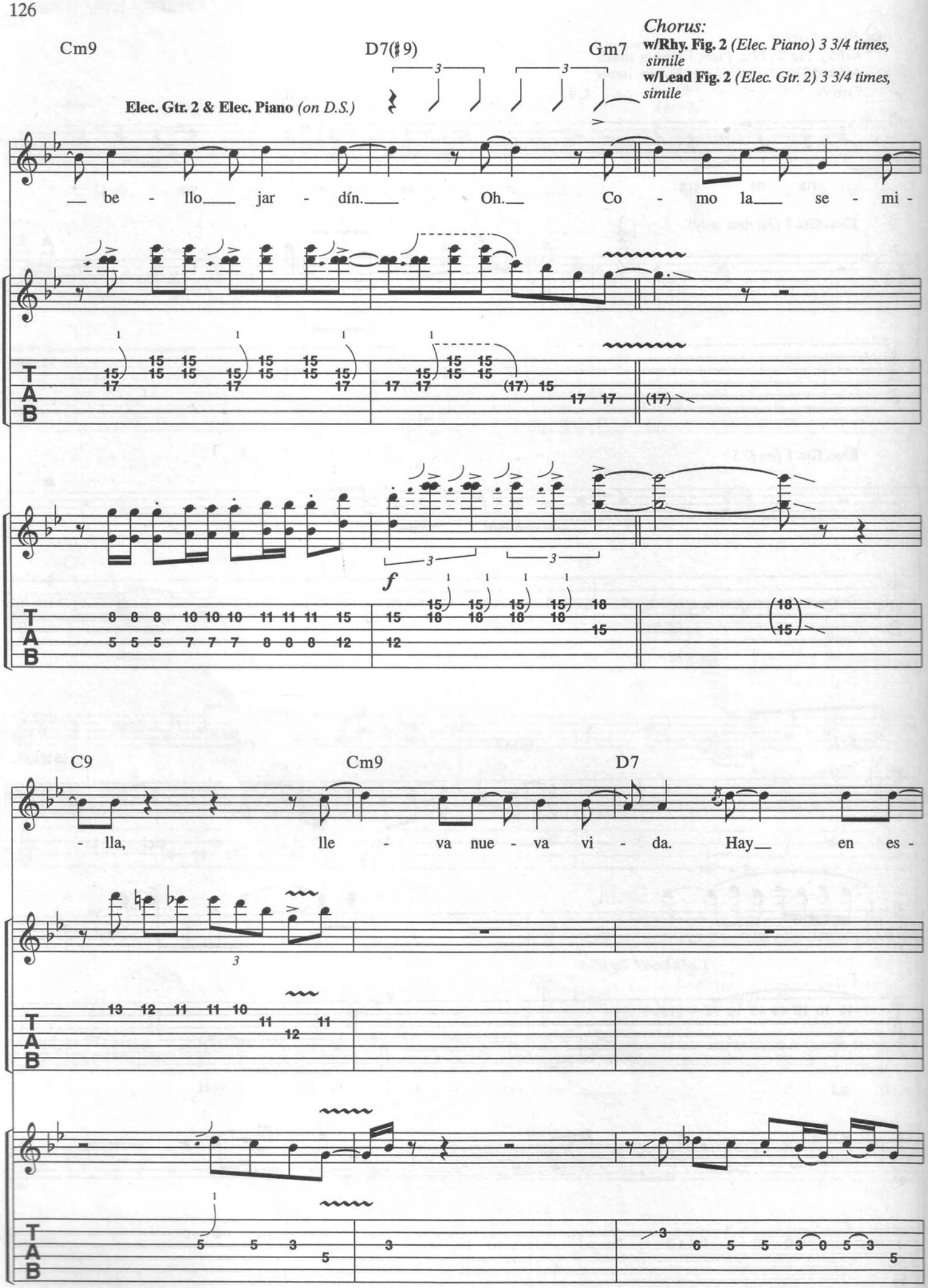
w/Bkgd. Vocal Fig. 1

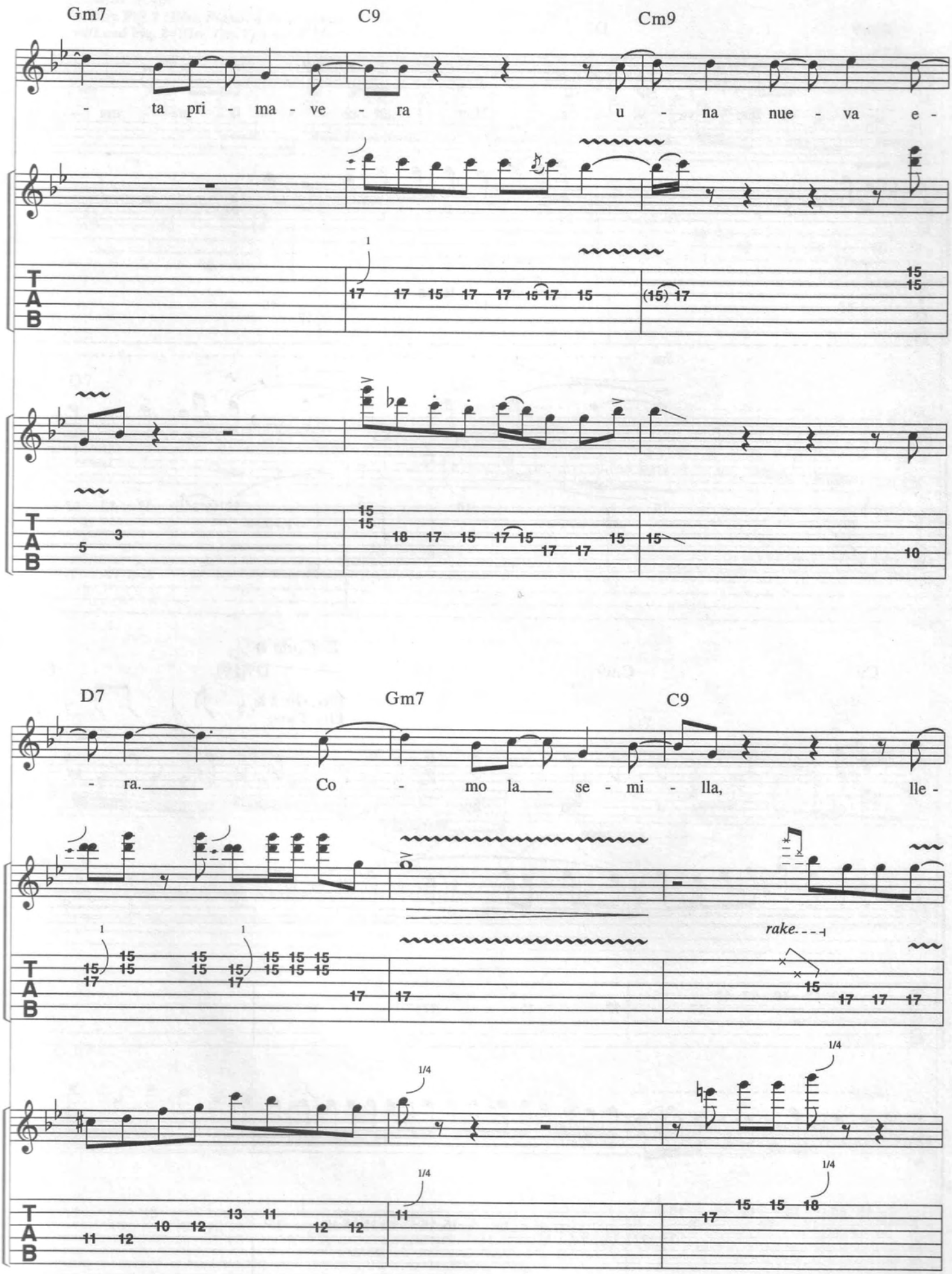


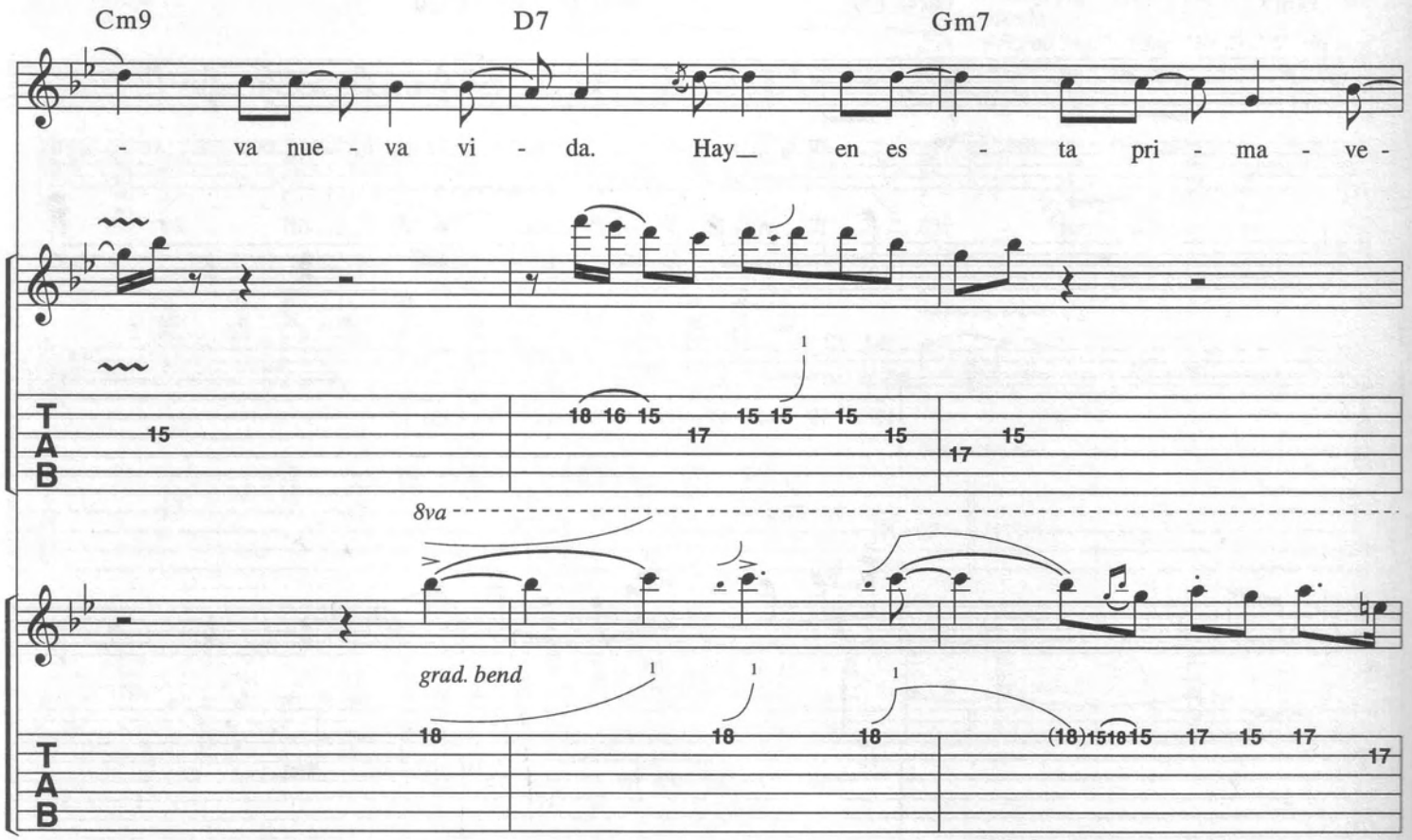
𝄋 *Pre-chorus:*
w/Rhy. Fig. 2 *(Elec. Piano) 2 times, simile*
w/Lead Fig. 1 *(Elec. Gtr. 1) 2 times, simile*

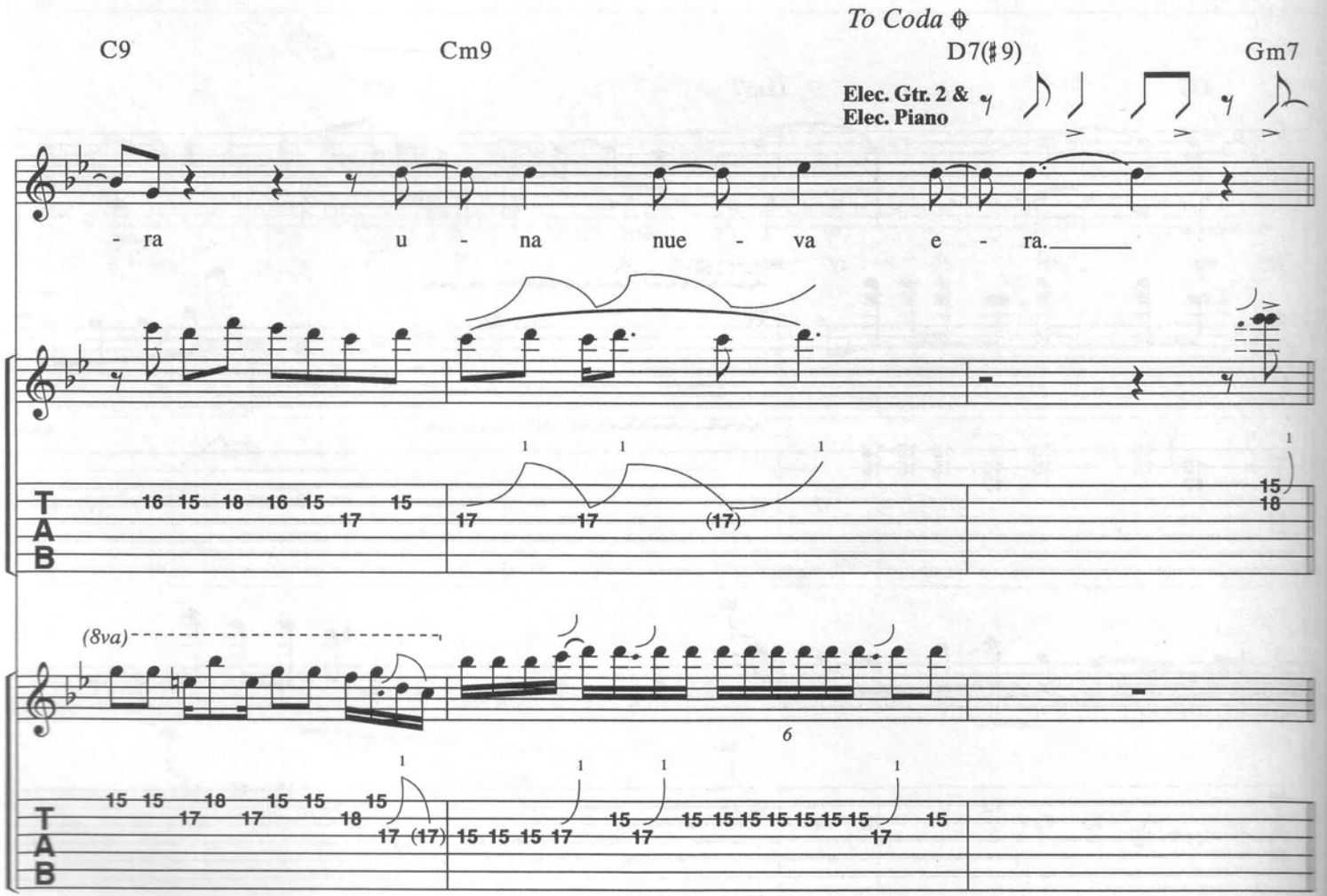




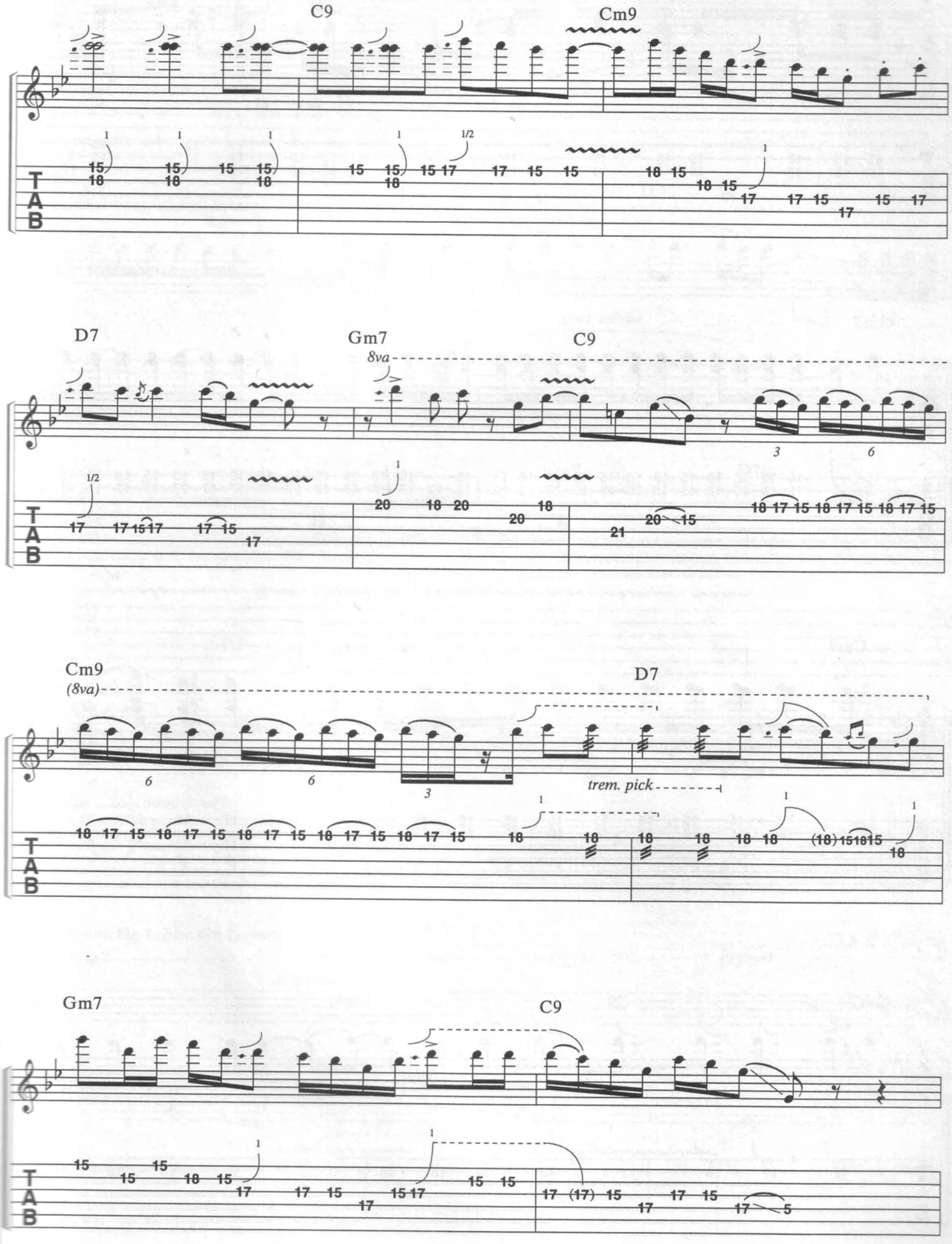

Chorus:
w/Rhy. Fig. 2 (Elec. Piano) 3 3/4 times, simile
w/Lead Fig. 2 (Elec. Gtr. 2) 3 3/4 times, simile
Cm9
D7(♯9)
Gm7
Elec. Gtr. 2 & Elec. Piano (on D.S.)
be - llo jar - dín. Oh. Co - mo la se - mi -
f
C9
Cm9
D7
- lla, lle - va nue - va vi - da. Hay en es -
T
A
B

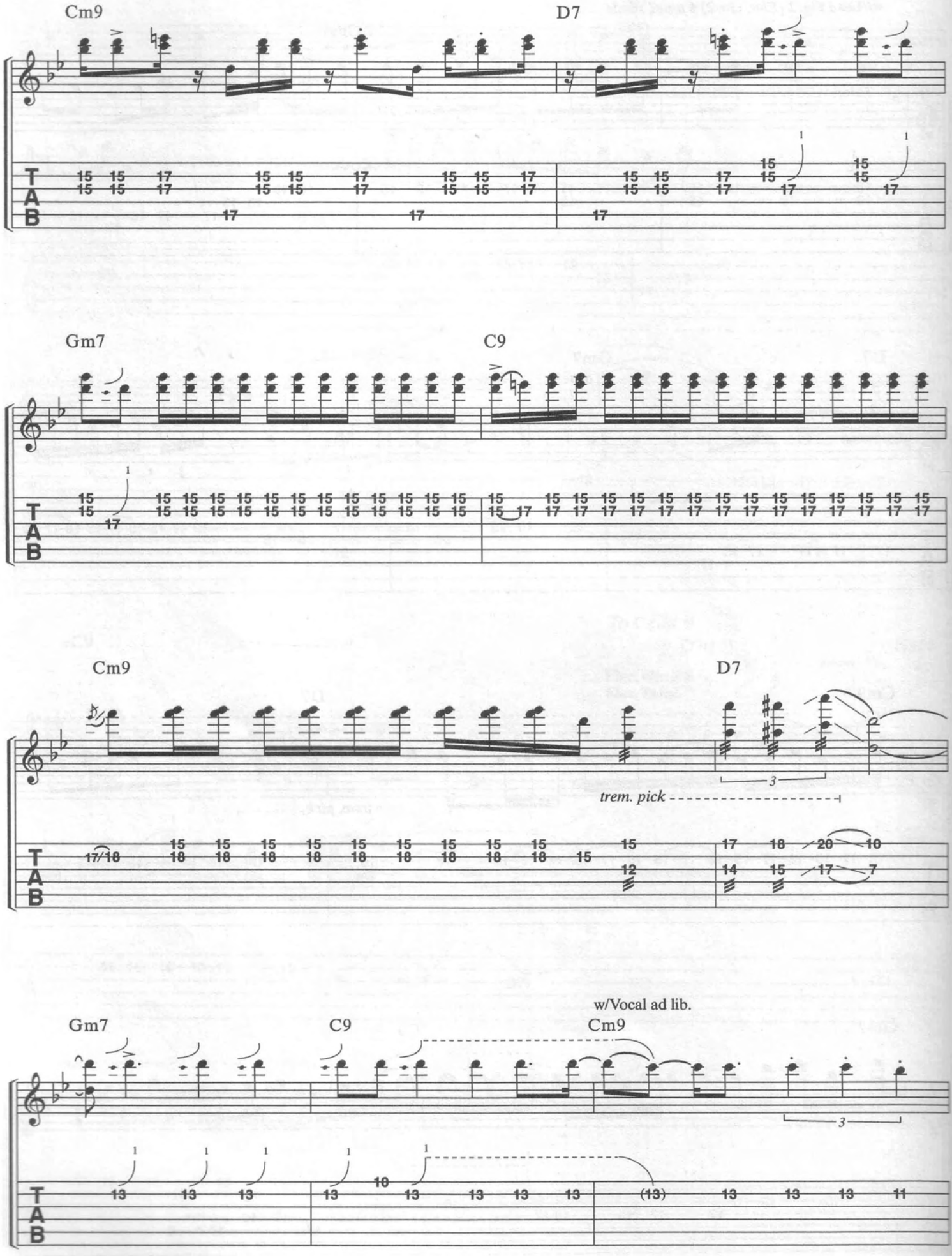

Gm7
C9
Cm9
- ta pri - ma - ve - ra u - na nue - va e -
D7
Gm7
C9
- ra. Co - mo la se - mi - lla, lle -
rake.
1/4
T
A
B

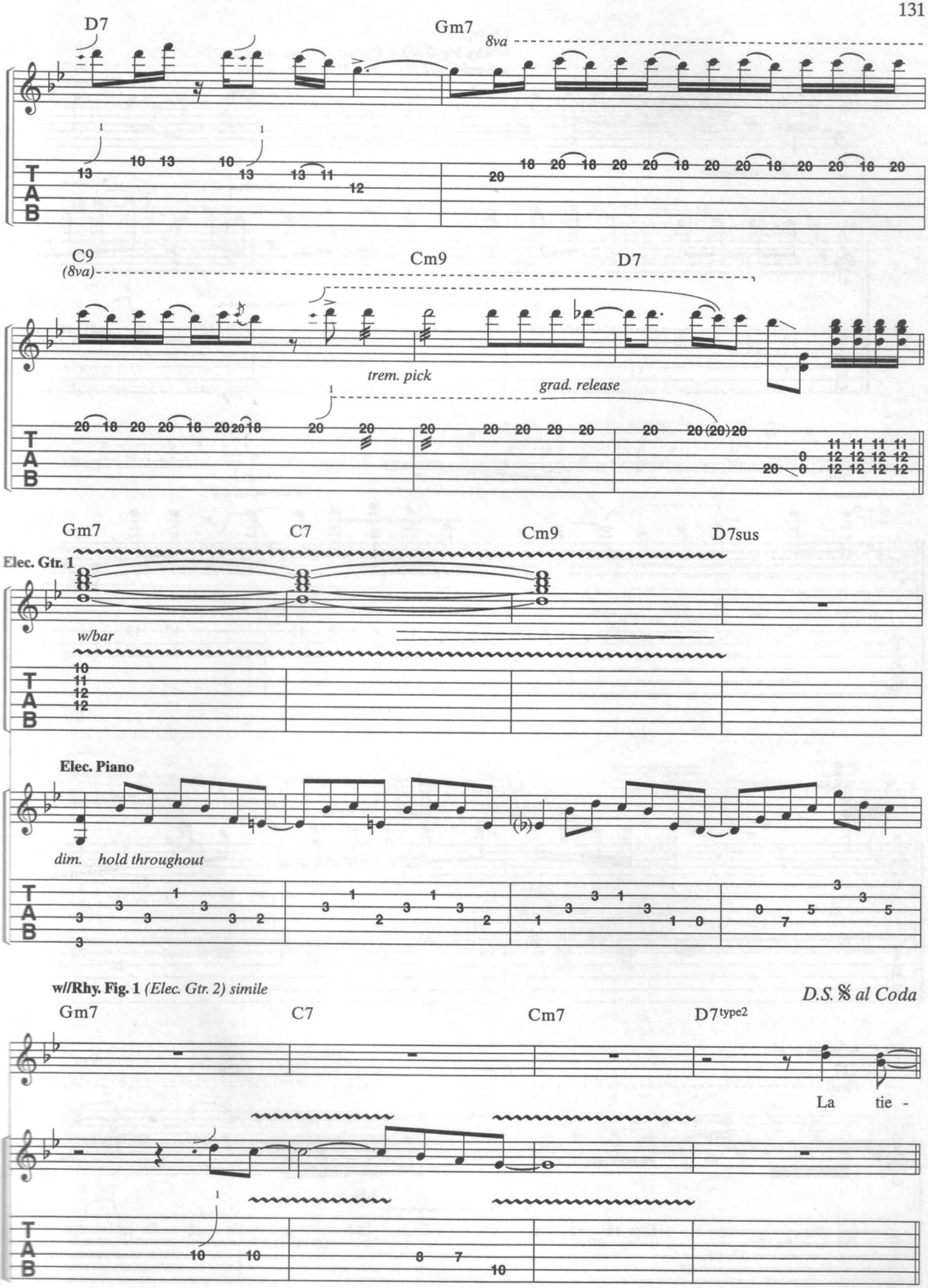

Cm9
D7
Gm7
- va nue - va vi - da. Hay_ en es - ta pri - ma - ve -
8va
grad. bend
T
A
B


To Coda
C9
Cm9
D7(♯9)
Gm7
Elec. Gtr. 2 &
Elec. Piano
- ra u - na nue - va e - ra._____
(8va)
6
T
A
B

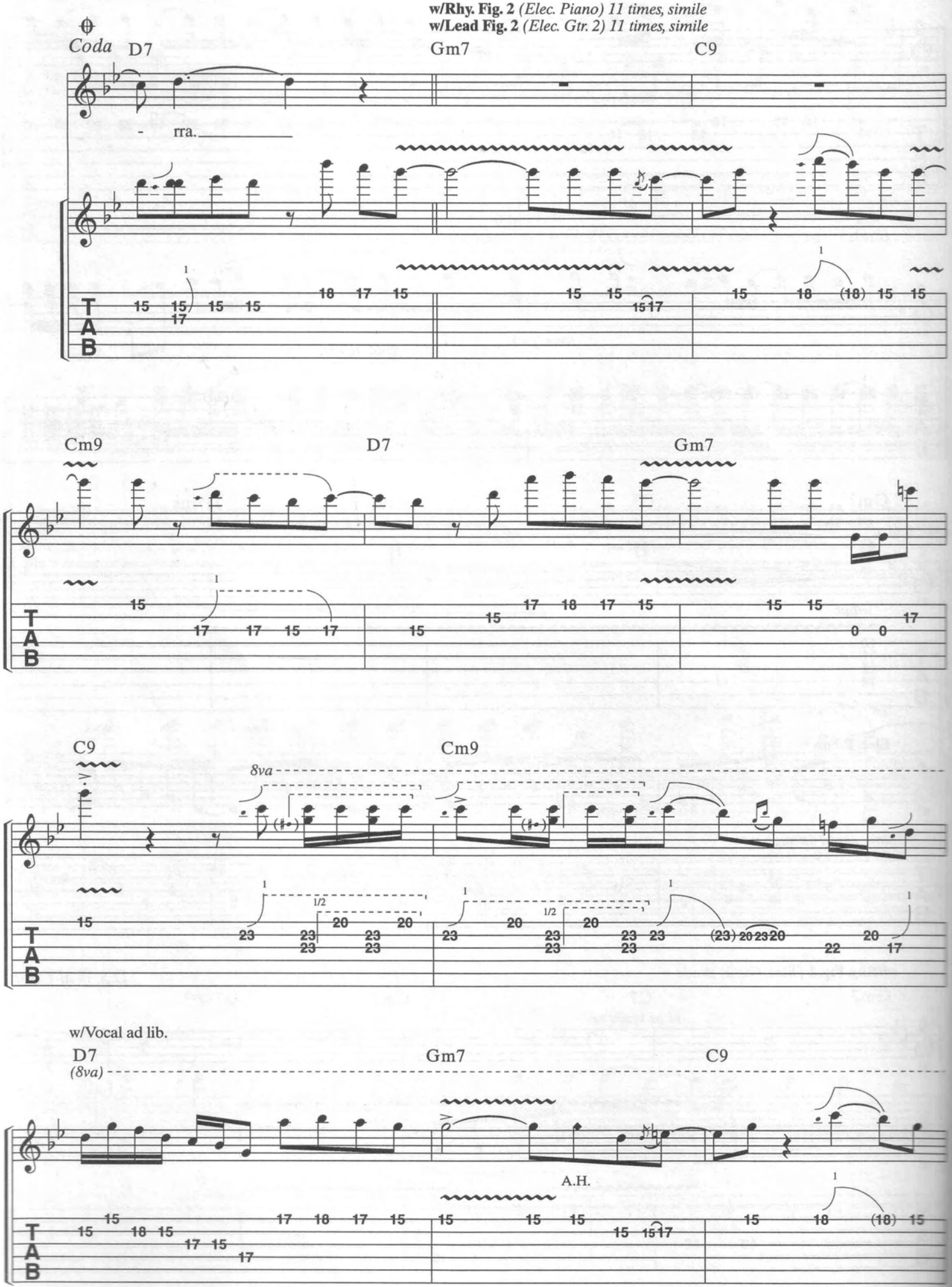
Guitar Solo:
w/Rhy. Fig. 2 *(Elec. Piano) 6 times, simile*
w//Lead Fig. 2 *(Elec. Gtr. 2) 6 times, simile*

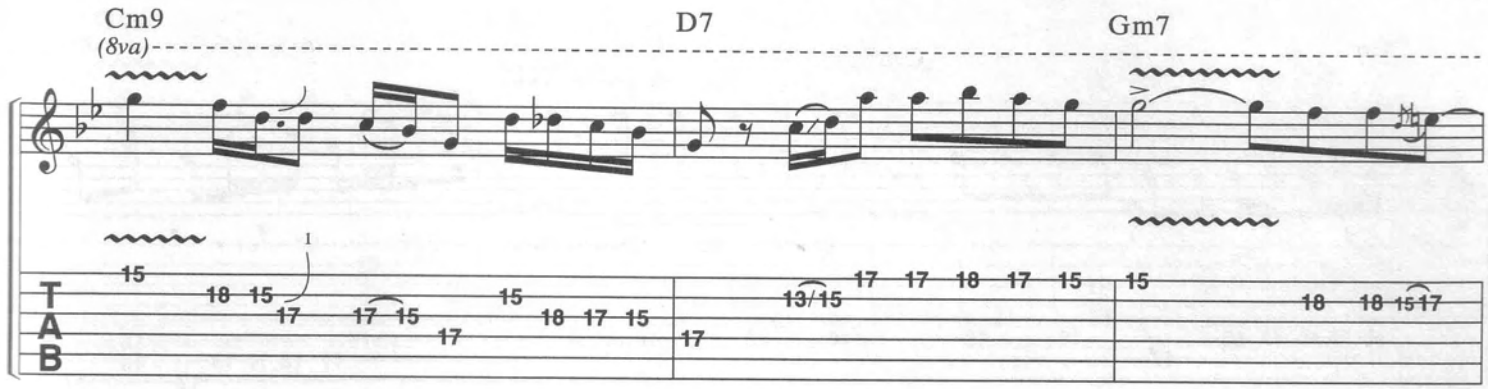


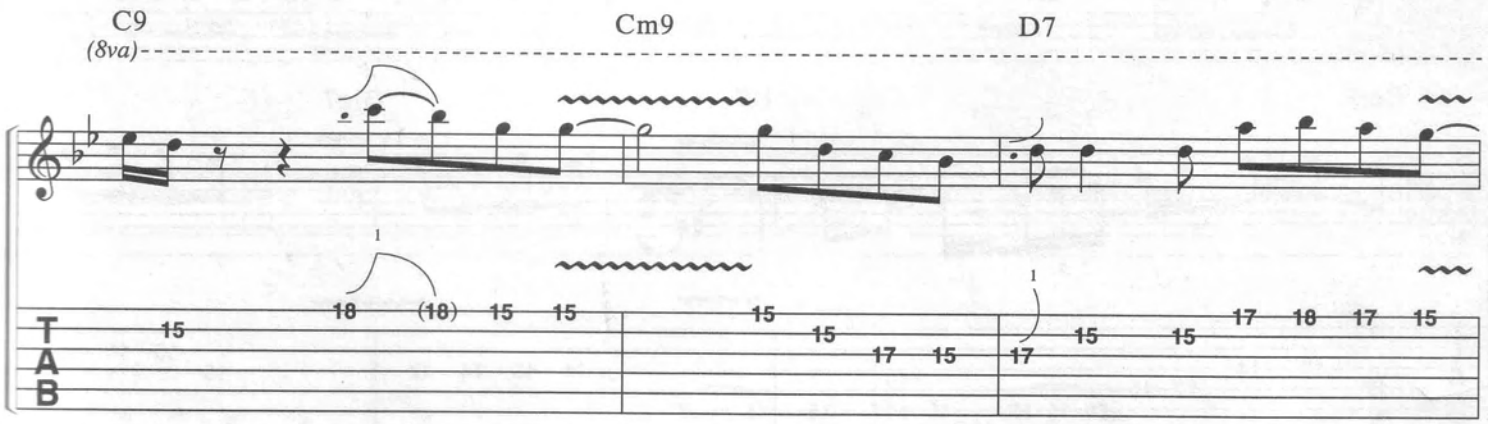

Cm9
D7
Gm7
C9
Cm9
D7
trem. pick
w/Vocal ad lib.
Gm7
C9
Cm9

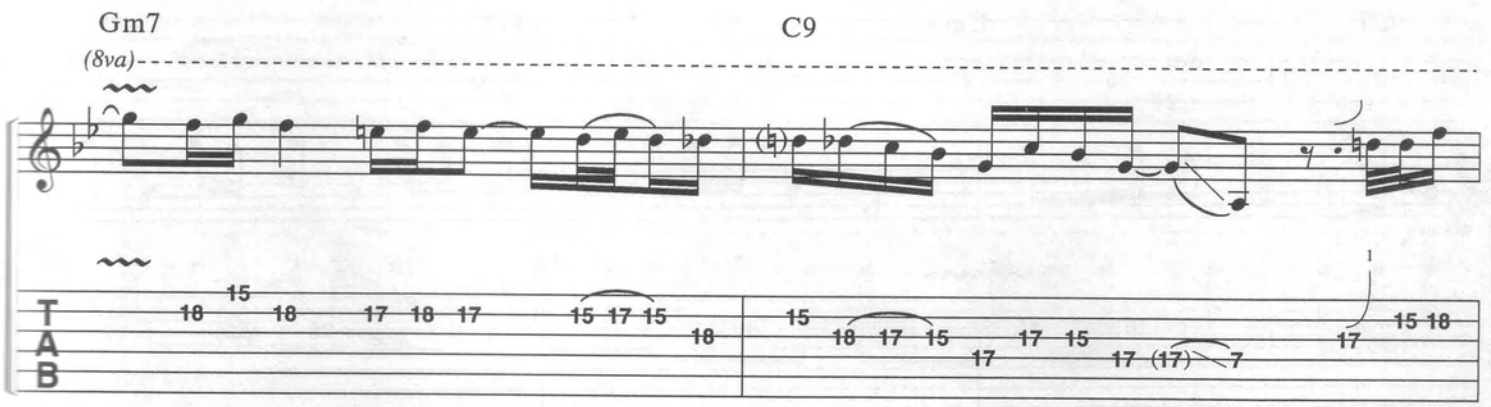

D7
Gm7
8va
C9
(8va)
Cm9
D7
trem. pick
grad. release
Gm7
C7
Cm9
D7sus
Elec. Gtr. 1
w/bar
Elec. Piano
dim. hold throughout
w/Rhy. Fig. 1 (Elec. Gtr. 2) simile
D.S. 𝄋 al Coda
Gm7
C7
Cm7
D7type2
La tie -

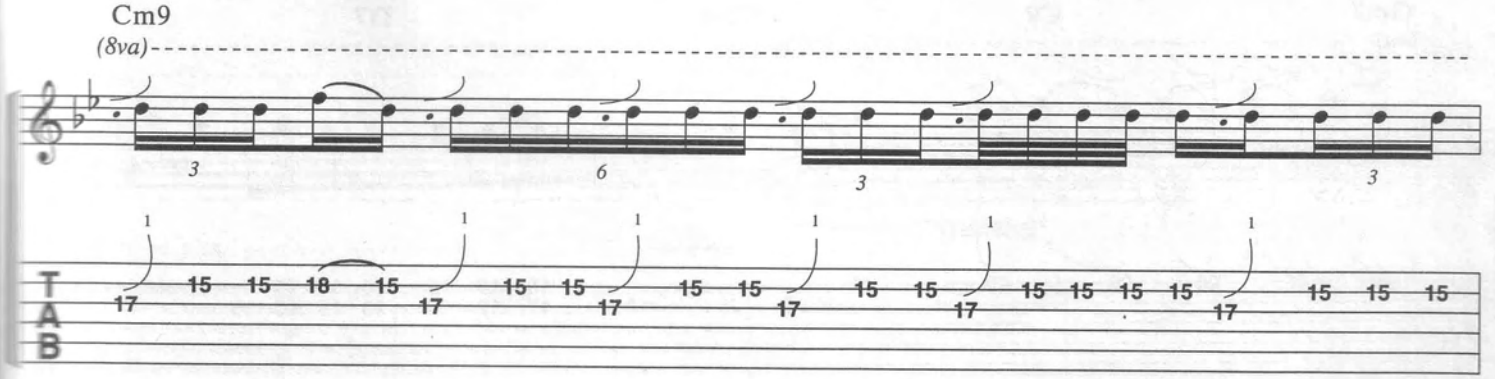
Outro:
w/Rhy. Fig. 2 *(Elec. Piano) 11 times, simile*
w/Lead Fig. 2 *(Elec. Gtr. 2) 11 times, simile*

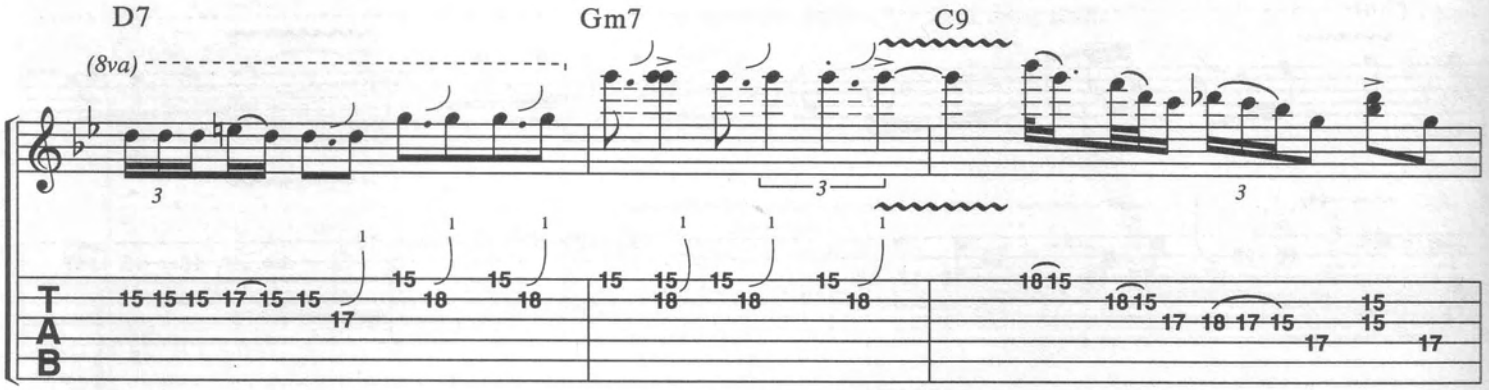


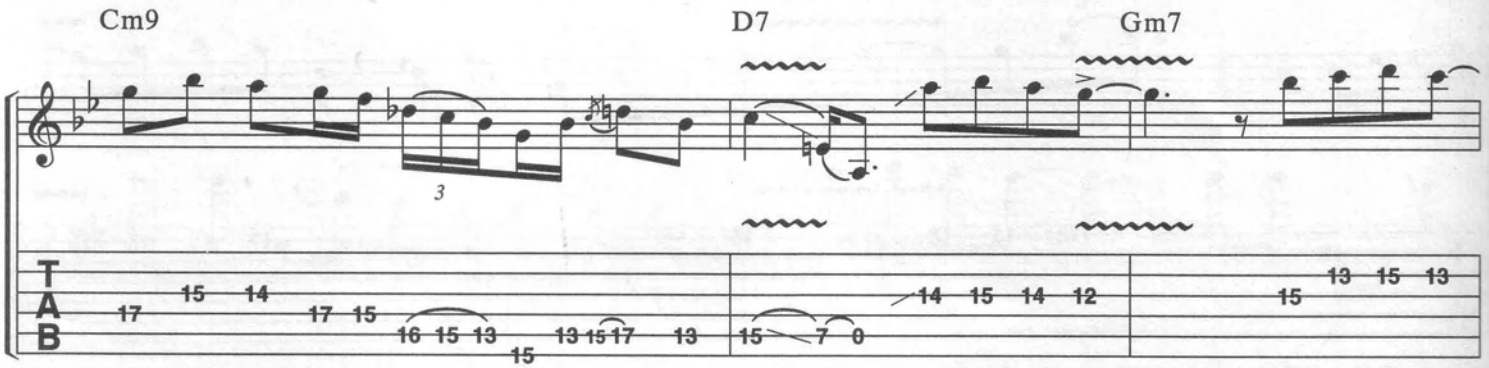

Cm9
(8va)
D7
Gm7
T
A
B

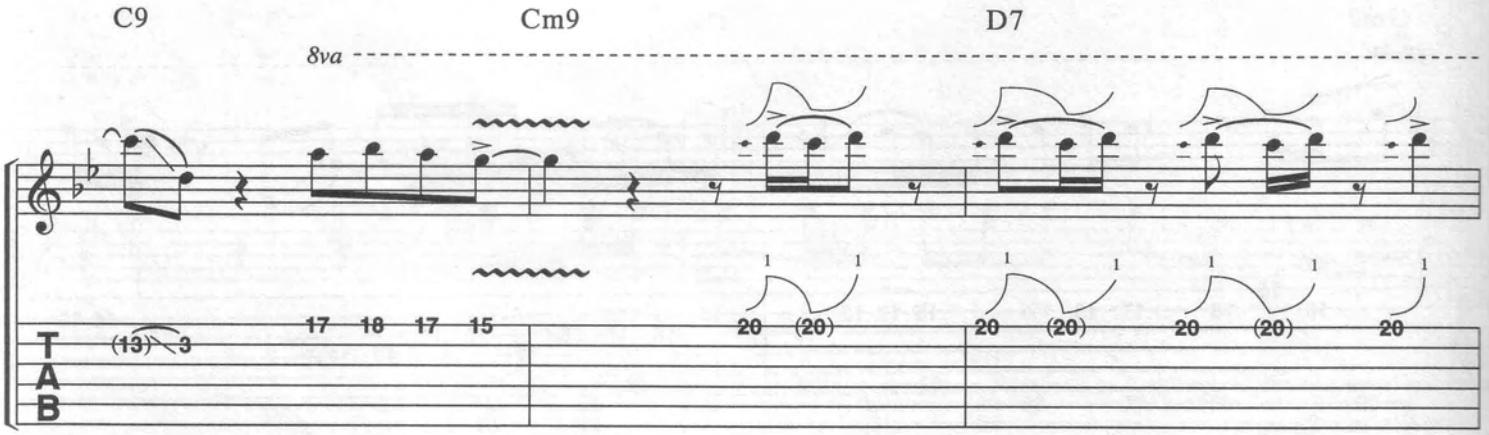

C9
(8va)
Cm9
D7
T
A
B

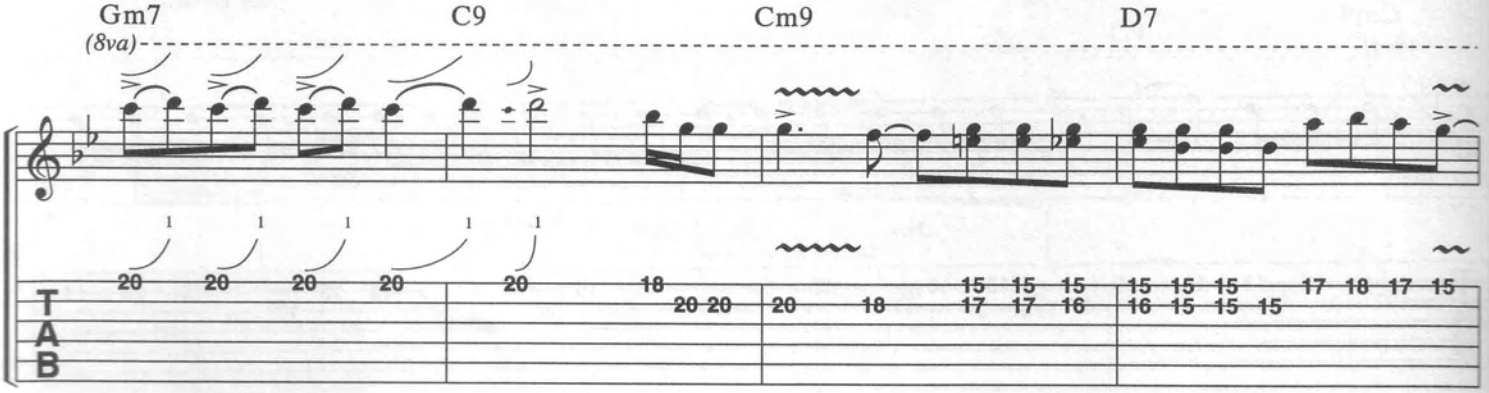

Gm7
(8va)
C9
T
A
B

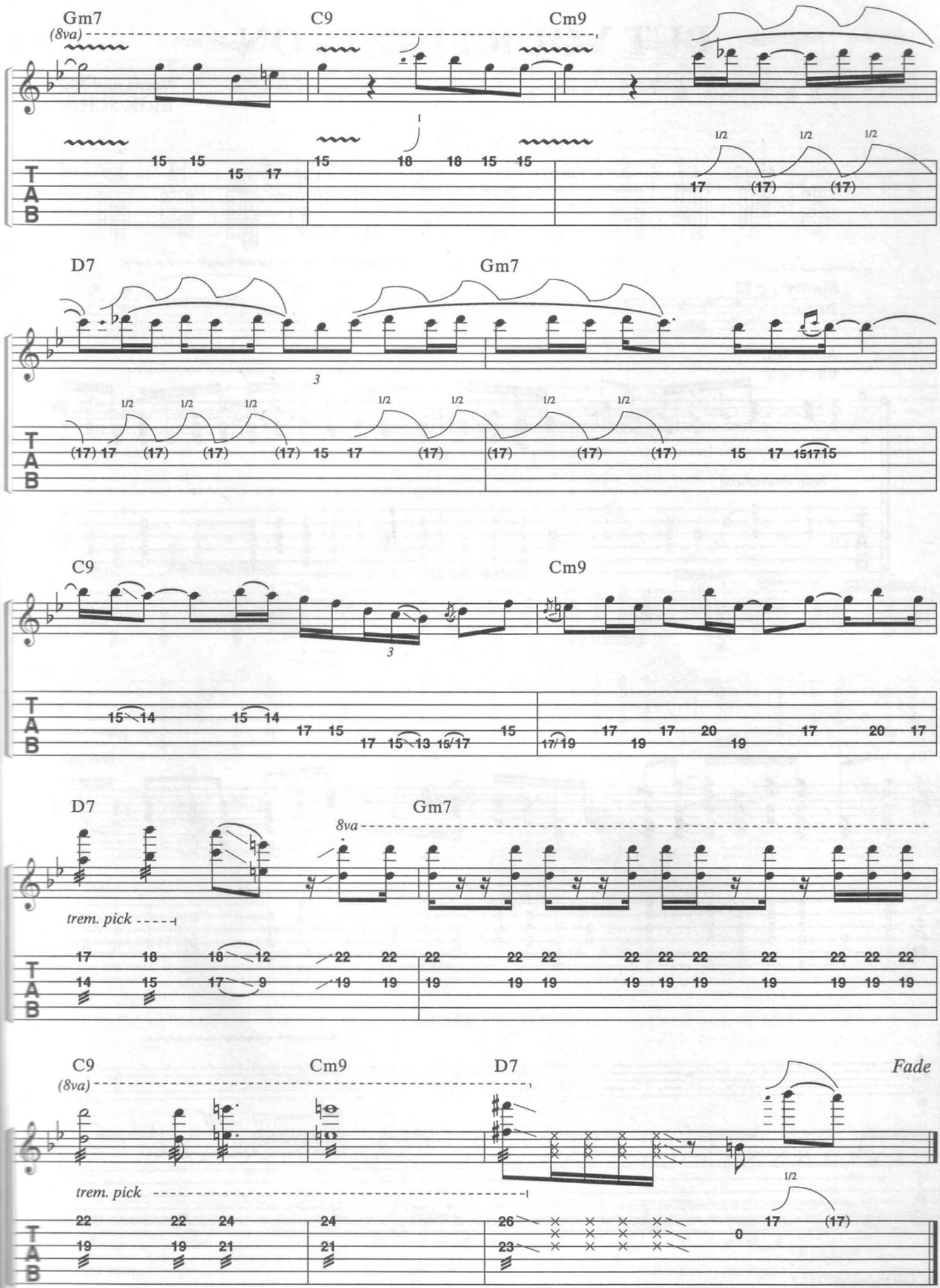

Cm9
(8va)
T
A
B


D7
Gm7
C9
(8va)
T
A
B


Cm9
D7
Gm7
T
A
B

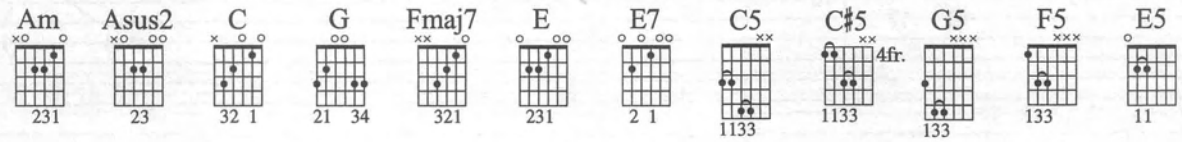

C9
Cm9
D7
8va
T
A
B


Gm7
C9
Cm9
D7
(8va)
T
A
B


Gm7
C9
Cm9
(8va)
D7
Gm7
C9
Cm9
D7
Gm7
8va
trem. pick
C9
Cm9
D7
Fade
(8va)
trem. pick
T
A
B

PUT YOUR LIGHTS ON

Words and Music by
ERIK SCHRODY



Slowly ♩ = 72

Intro:

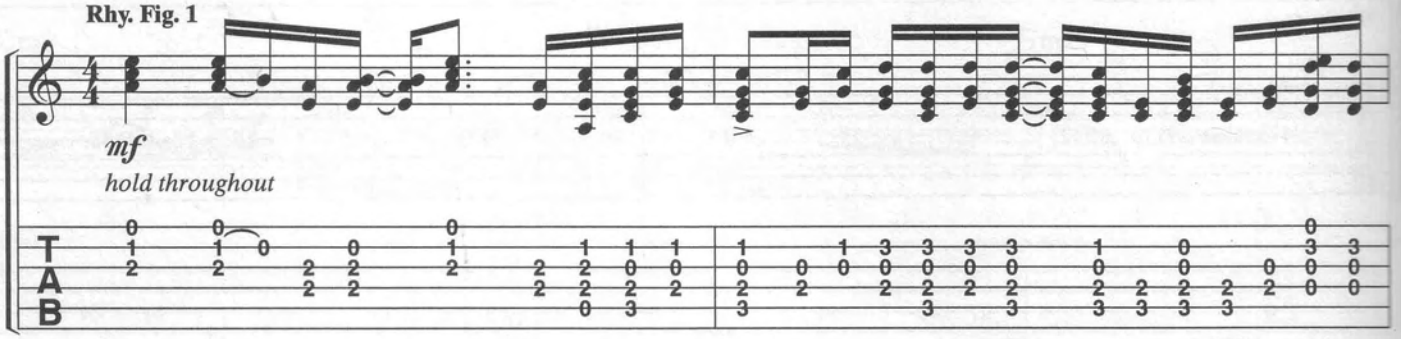
Am C

Acous. Gtr.

Rhy. Fig. 1

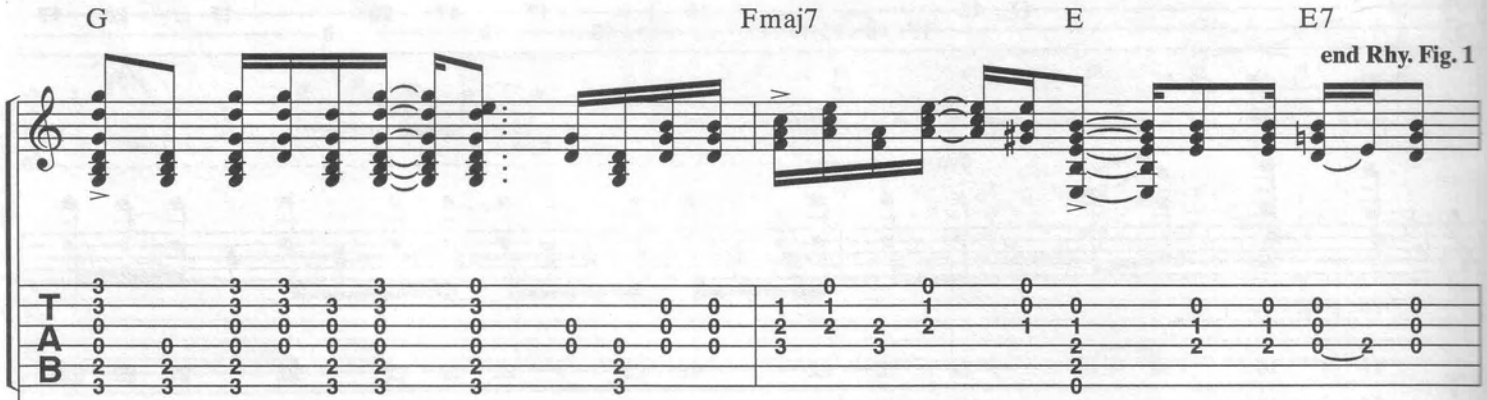
mf

hold throughout



G Fmaj7 E E7

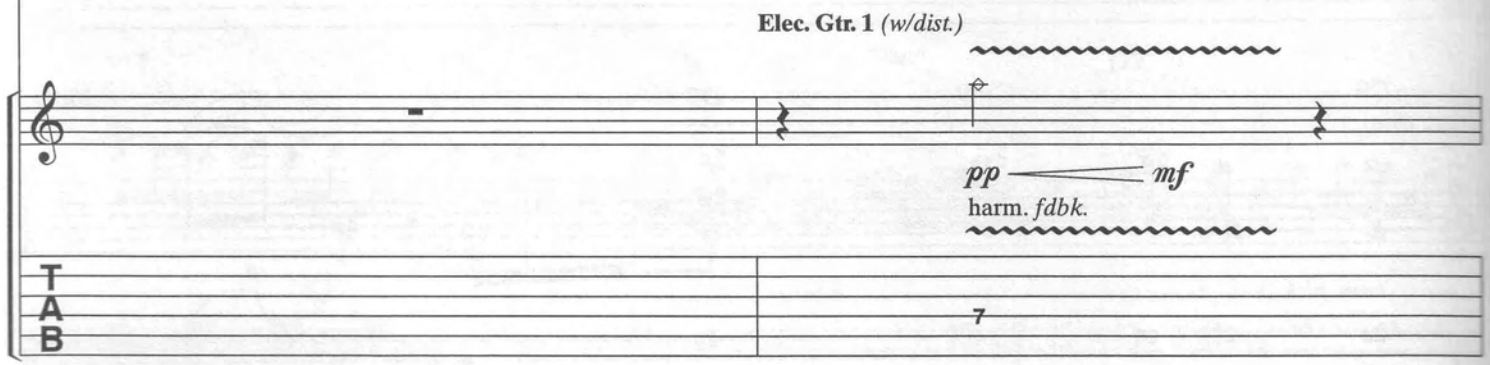
end Rhy. Fig. 1



Elec. Gtr. 1 *(w/dist.)*

pp — *mf*

harm. *fdbk.*



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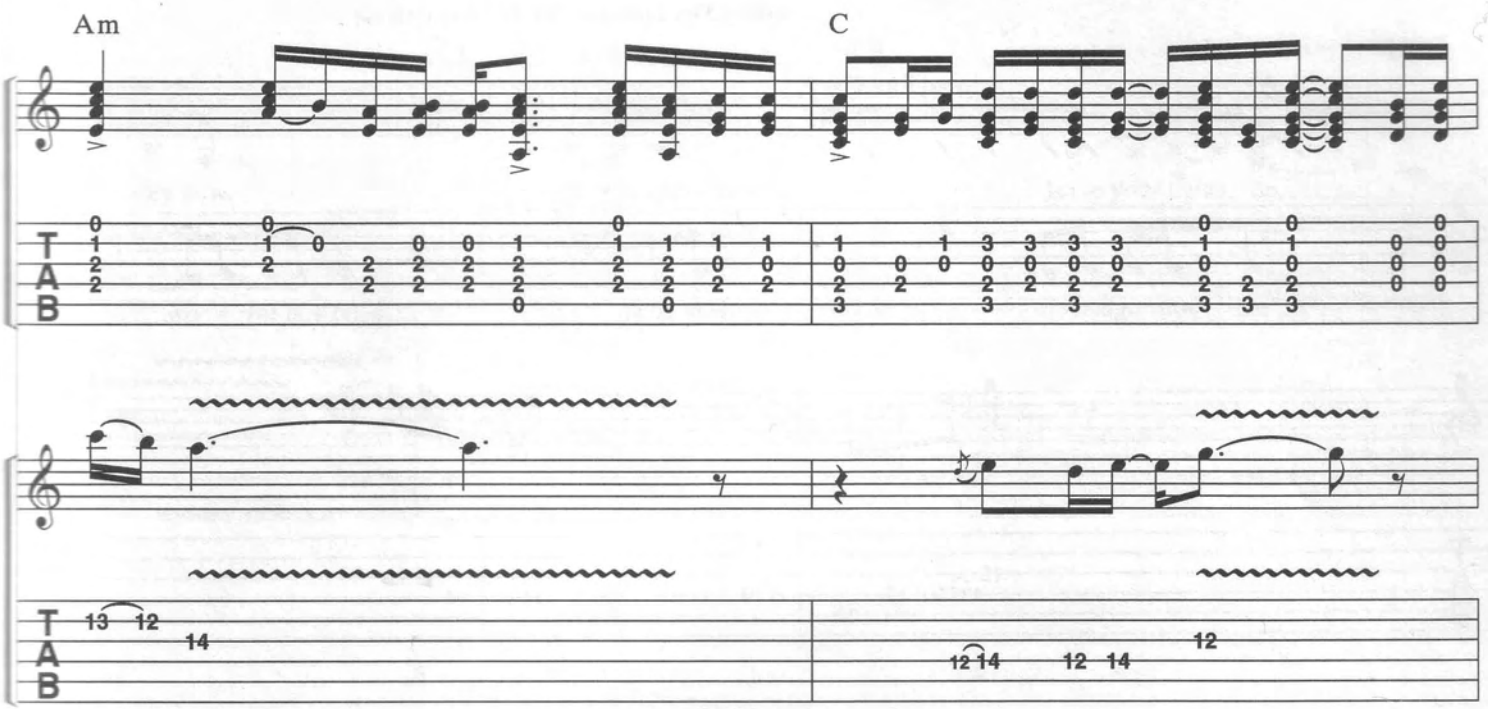
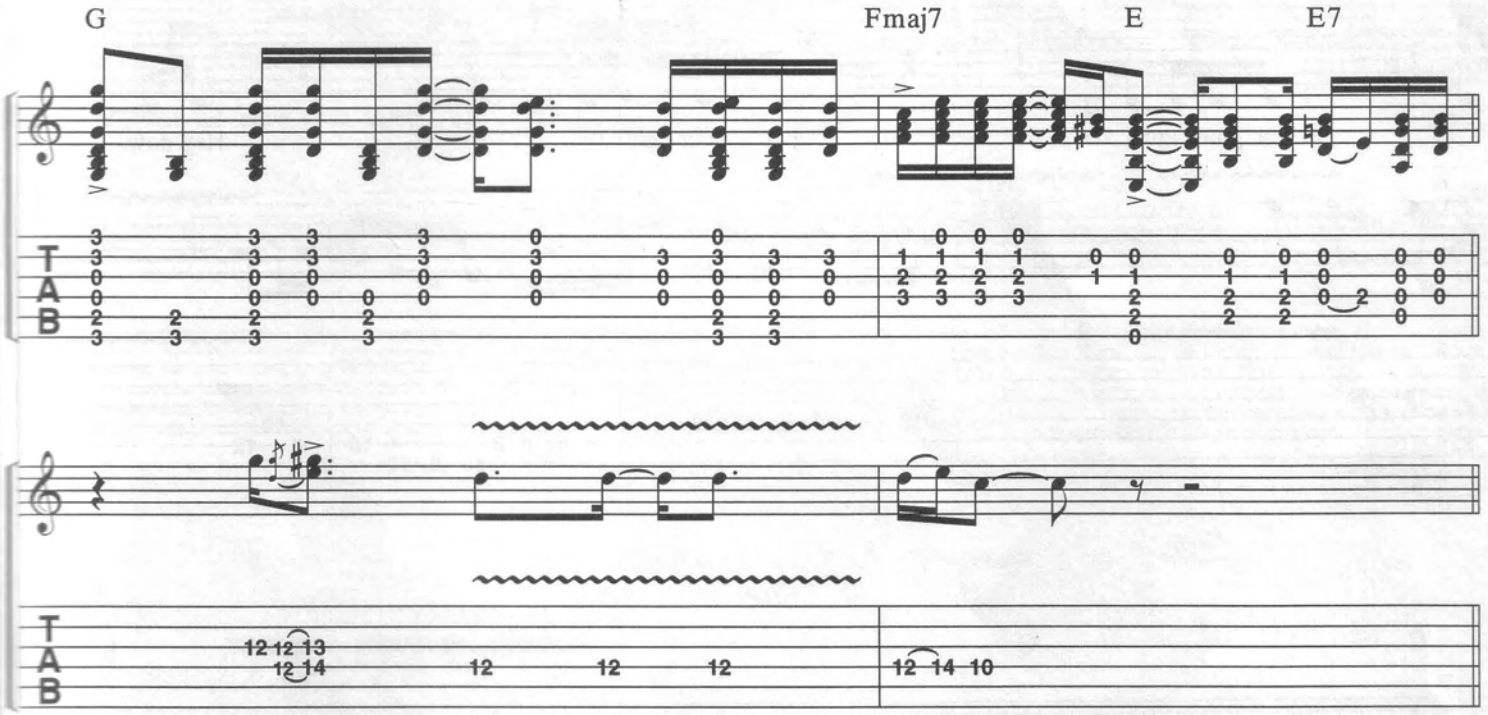
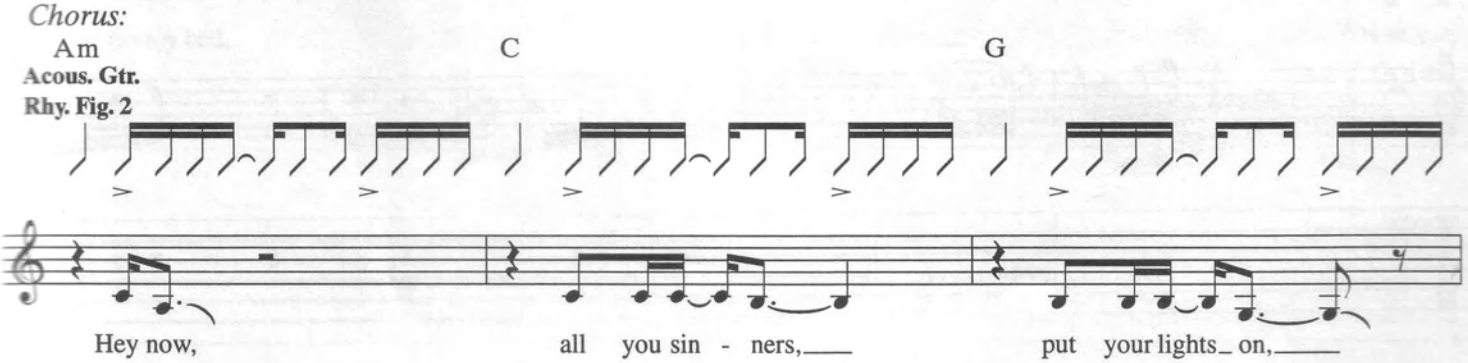

Am
C


G
Fmaj7
E
E7

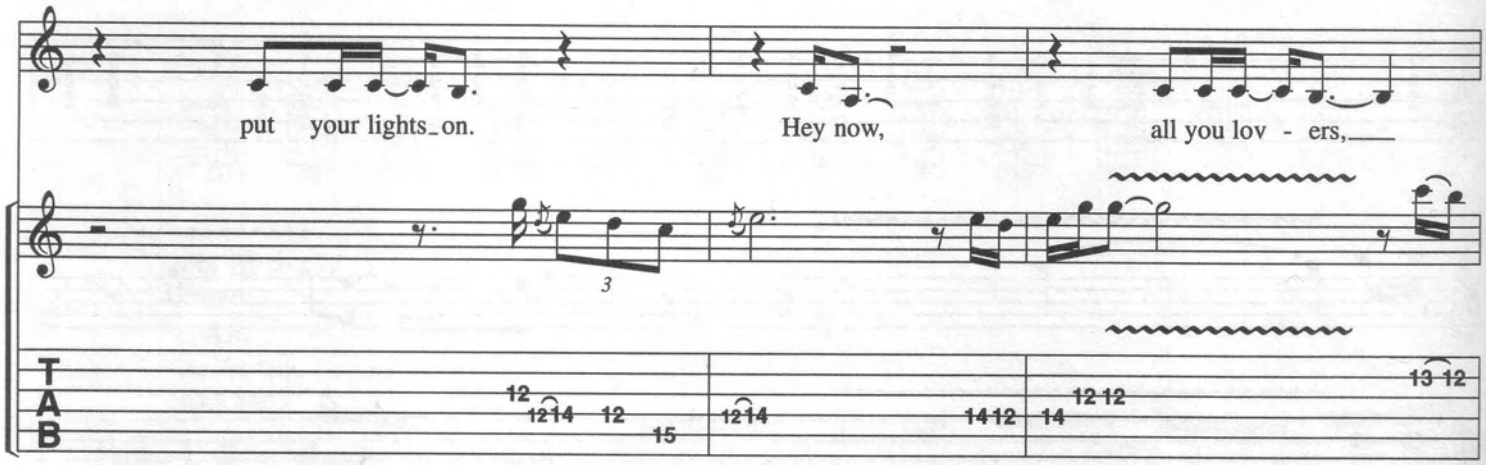
Chorus:


Am
C
G
Acous. Gtr.
Rhy. Fig. 2
Hey now,
all you sin - ners,
put your lights_ on,

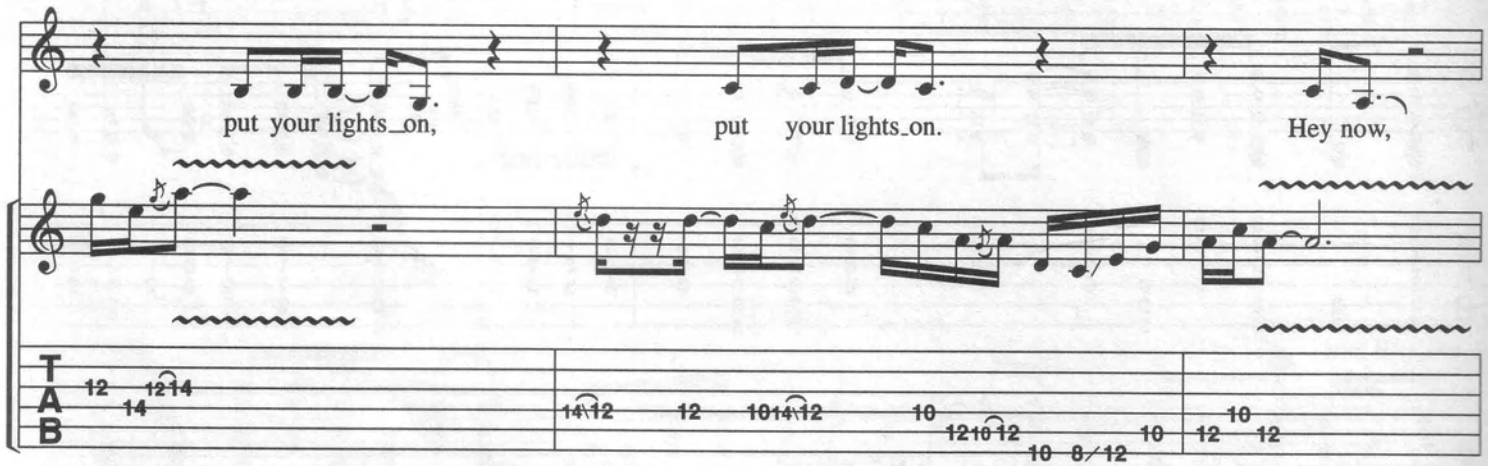
w/Rhy. Fig. 2 *(Acous. Gtr. 1) 3 times, simile*

Fmaj7 E E7 Am C

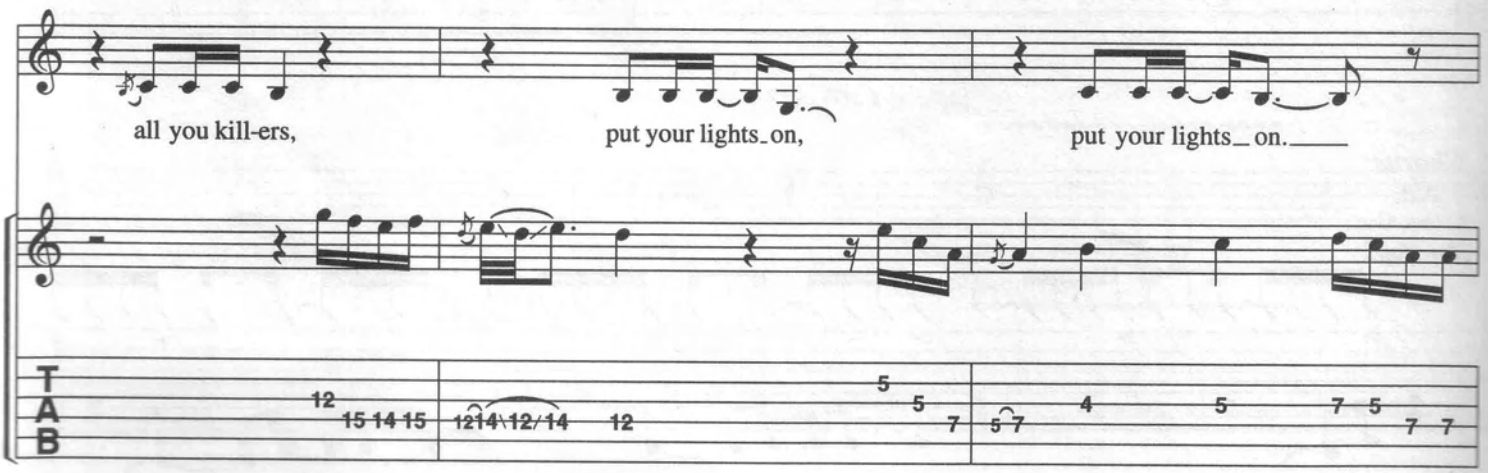
end Rhy. Fig. 2

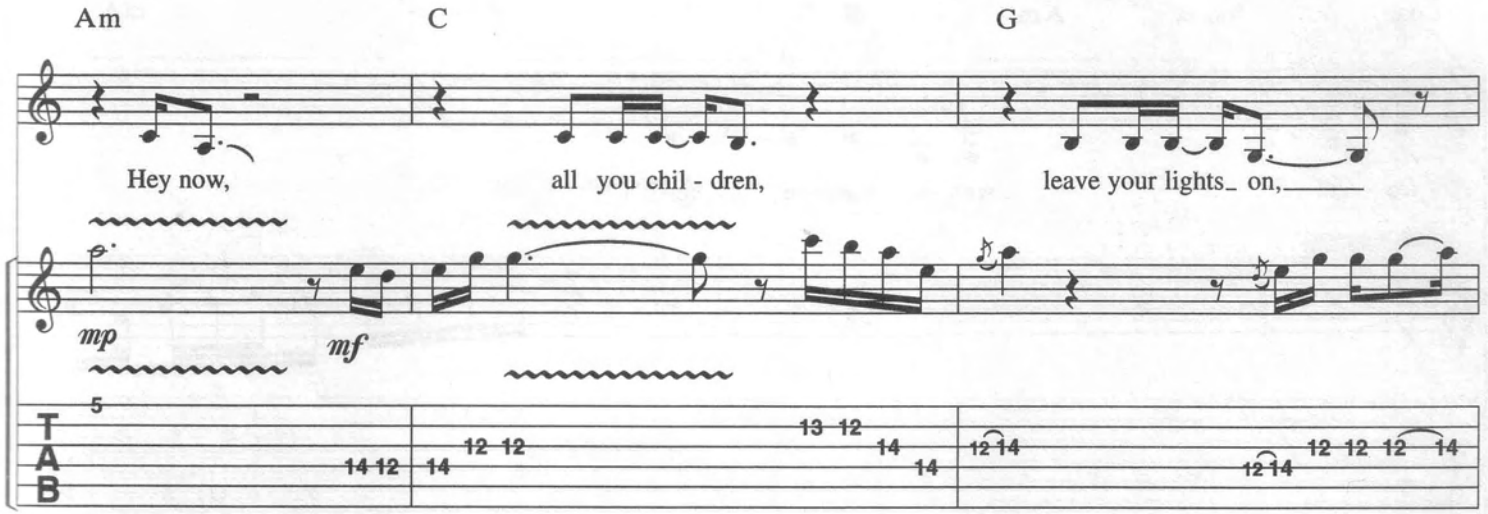


G Fmaj7 E E7 Am

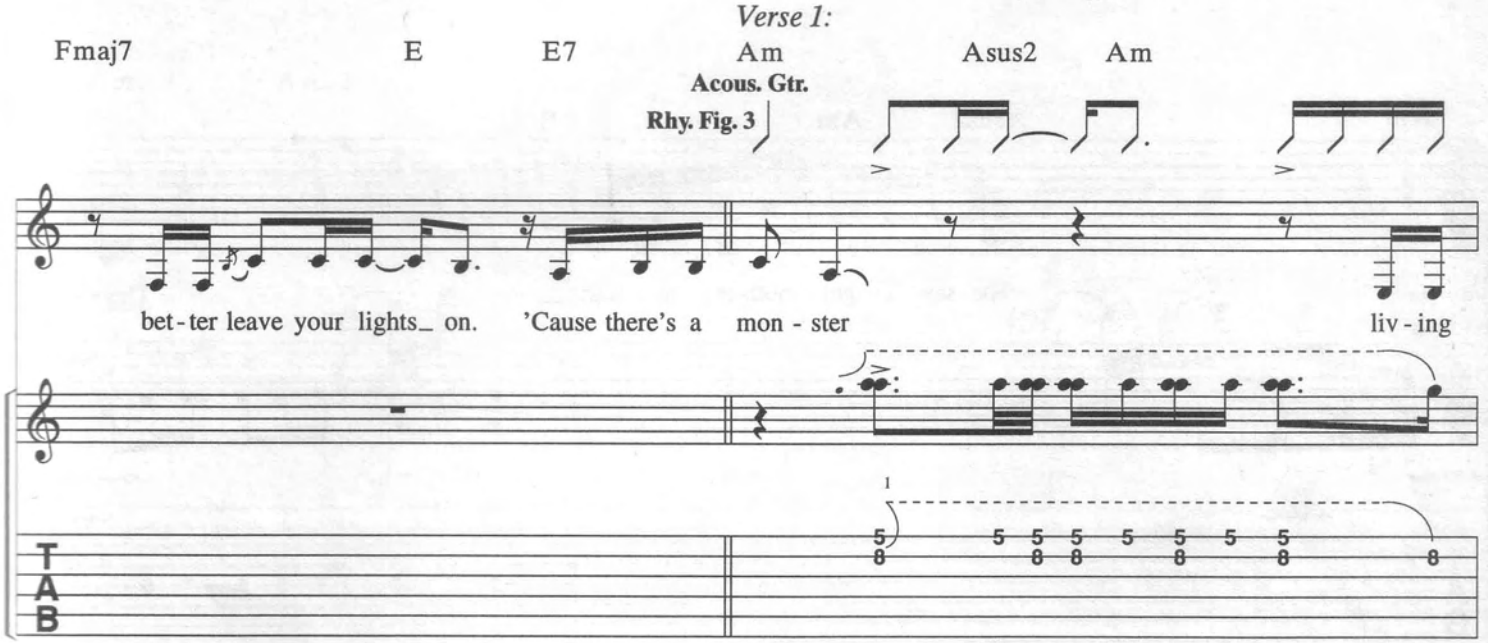


C G Fmaj7 E E7

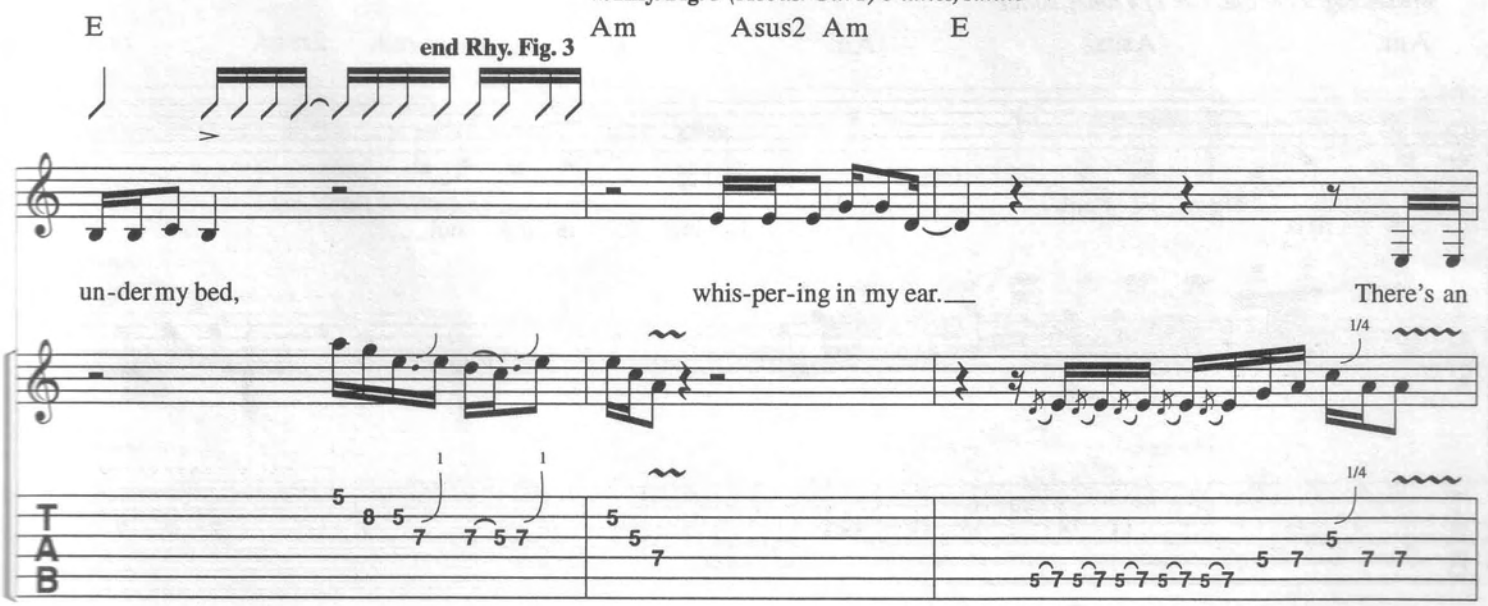


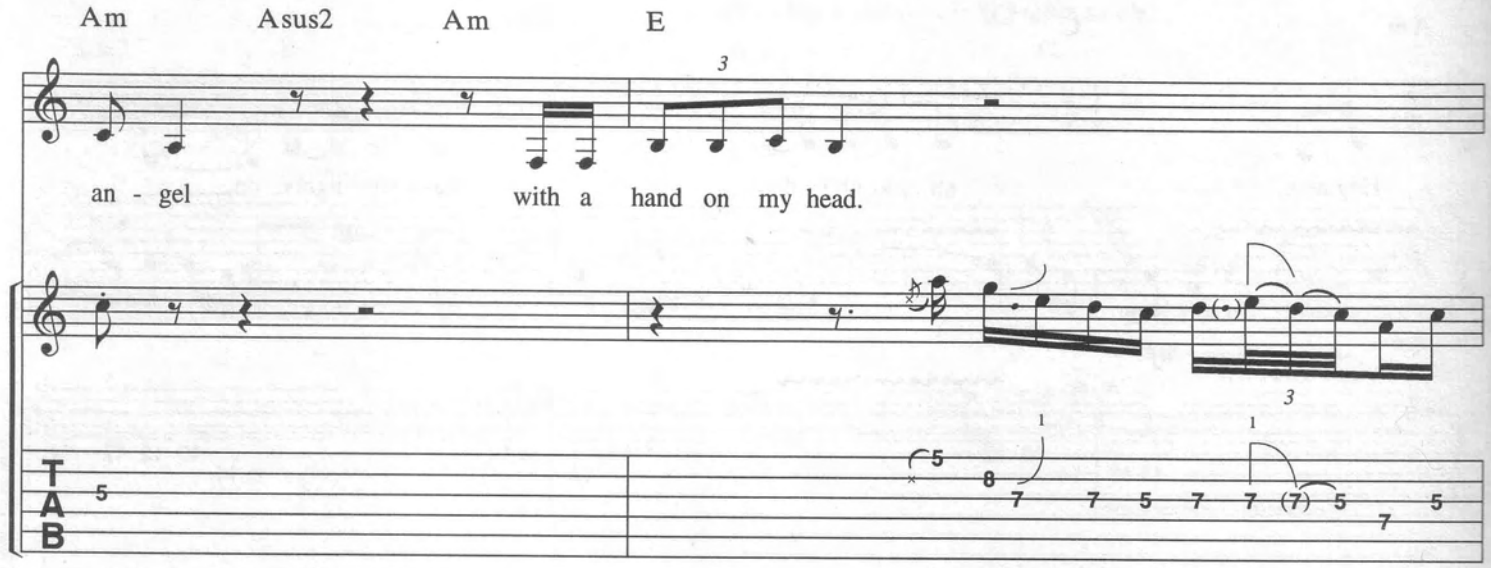


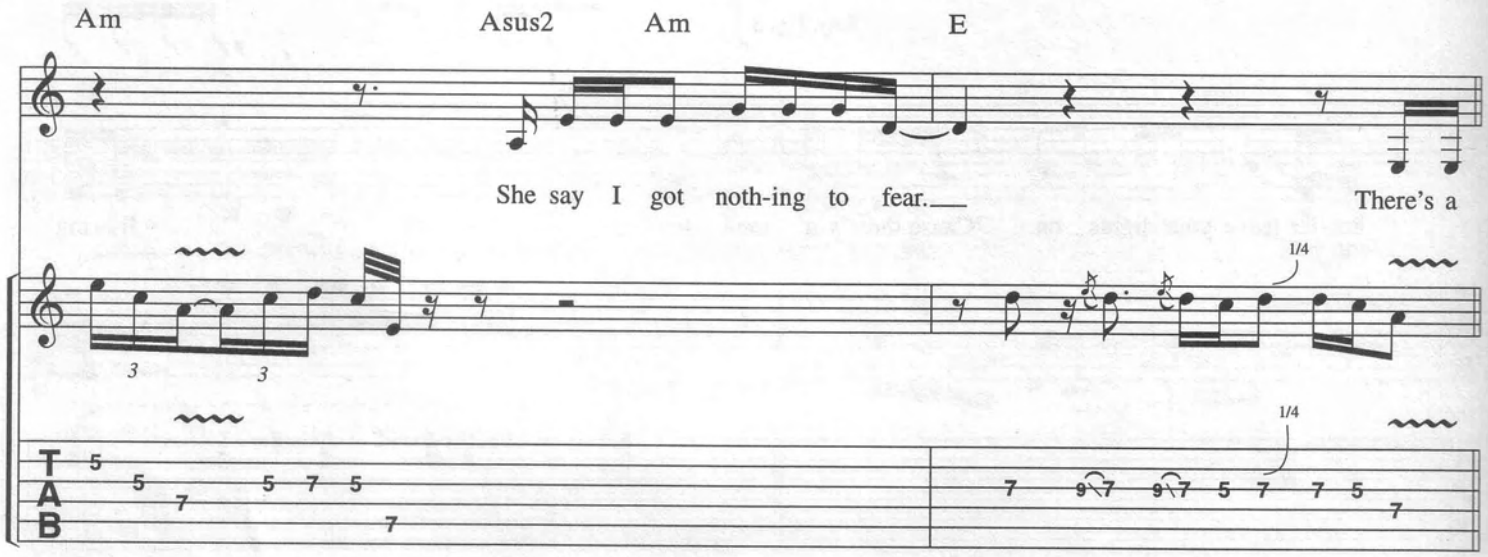
Verse 1:



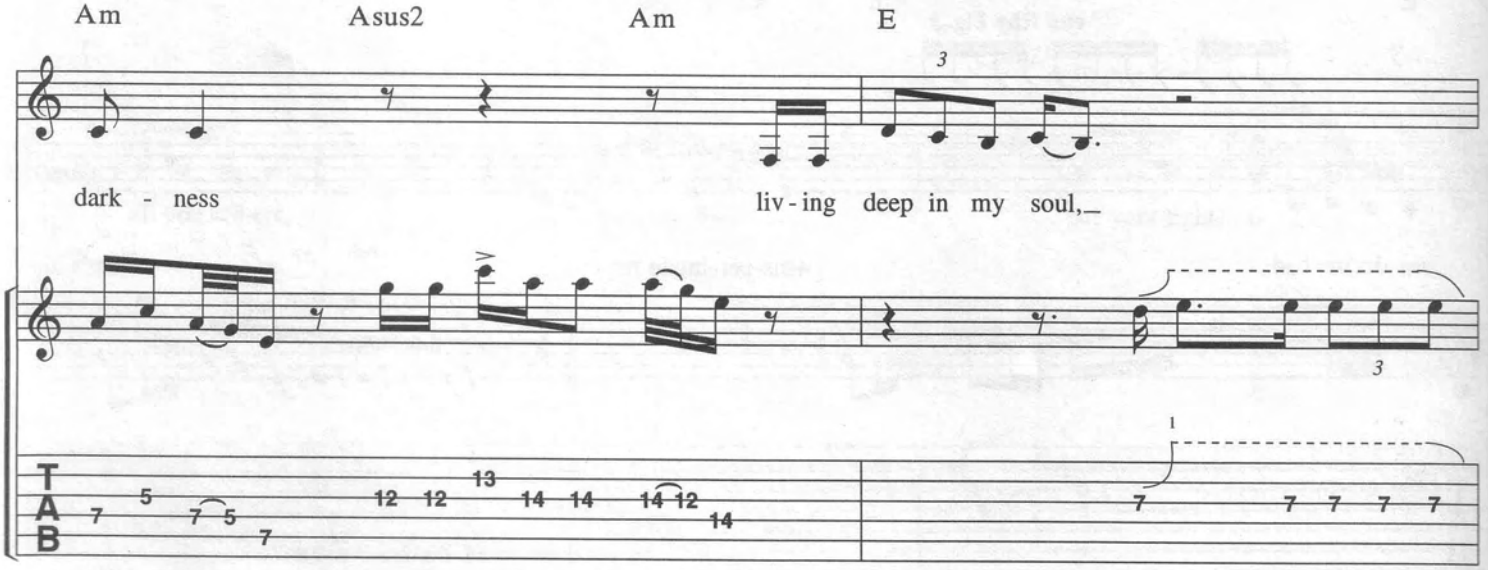
w/Rhy. Fig. 3 *(Acous. Gtr. 1) 3 times, simile*

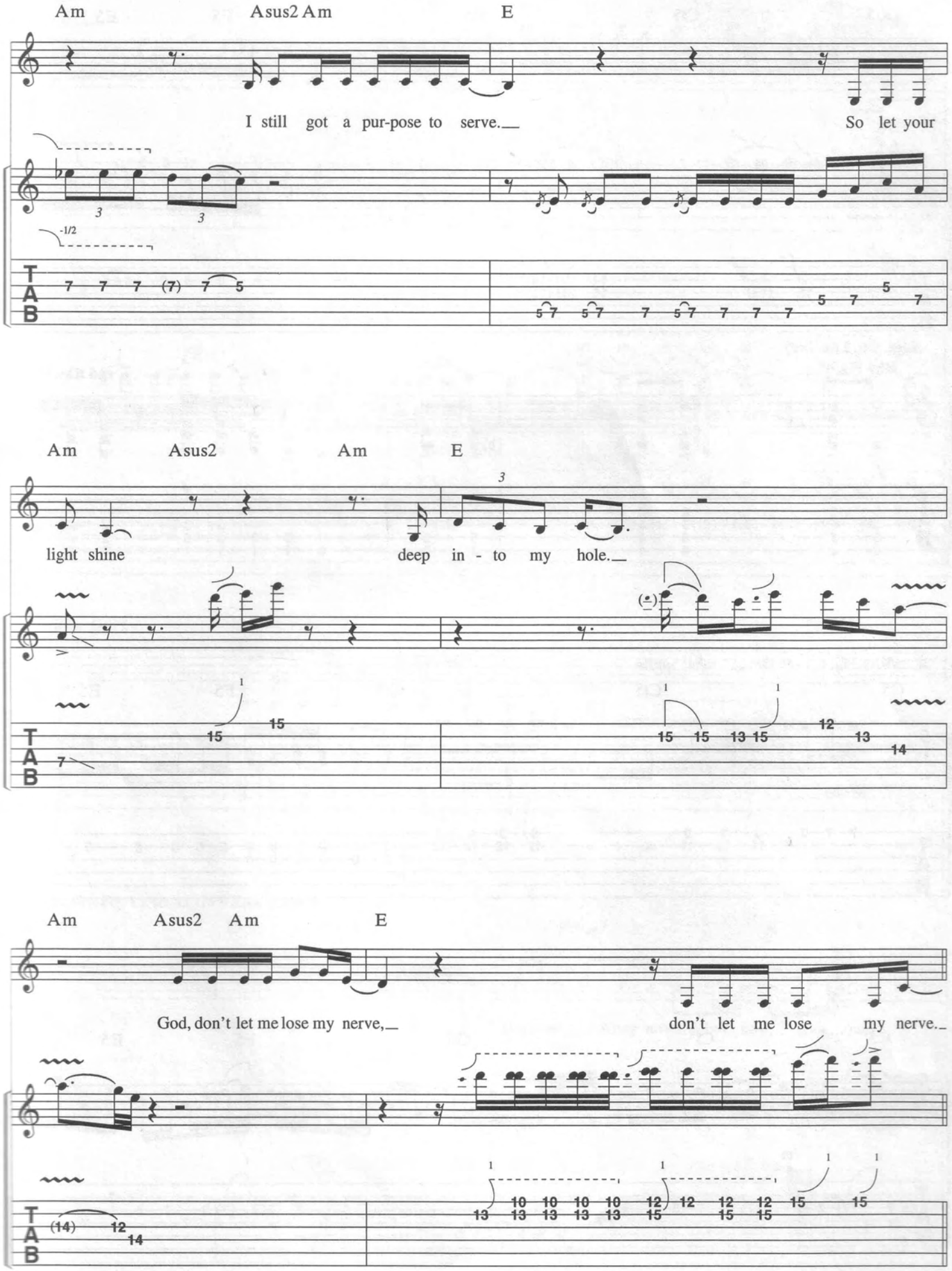




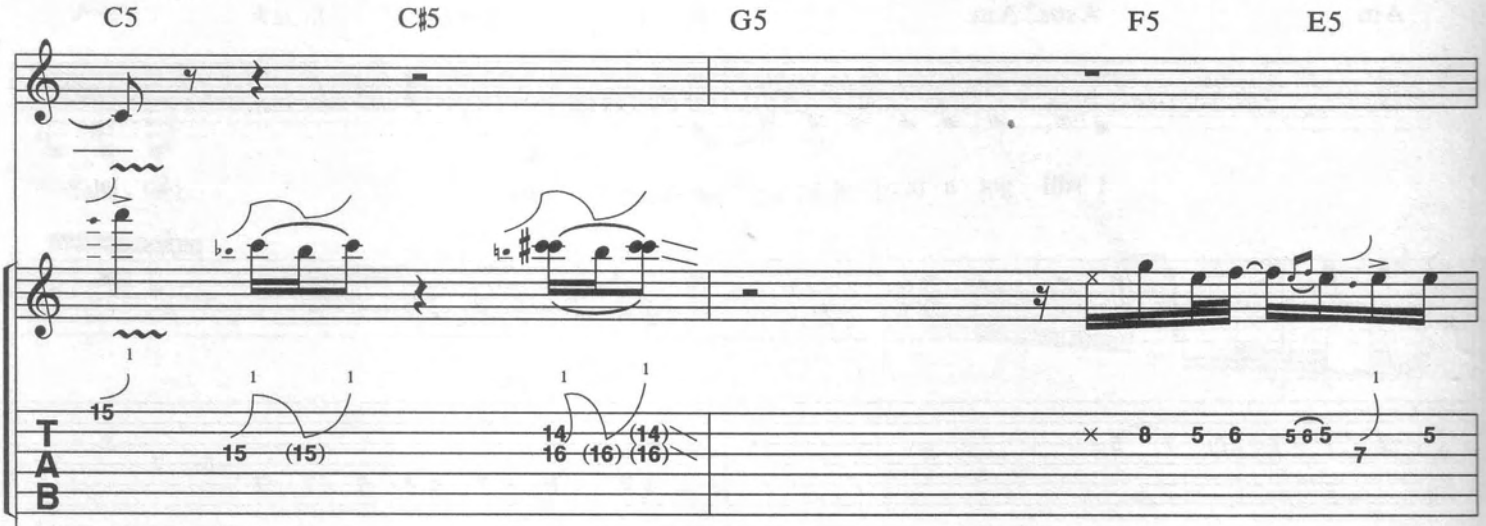


Verse 2:
w/Rhy. Fig. 3 *(Acous. Gtr. 1) 4 times, simile*




Am
Asus2 Am
E
I still got a pur-pose to serve.
So let your
Am
Asus2
Am
E
light shine
deep in - to my hole.
Am
Asus2
Am
E
God, don't let me lose my nerve,
don't let me lose my nerve.

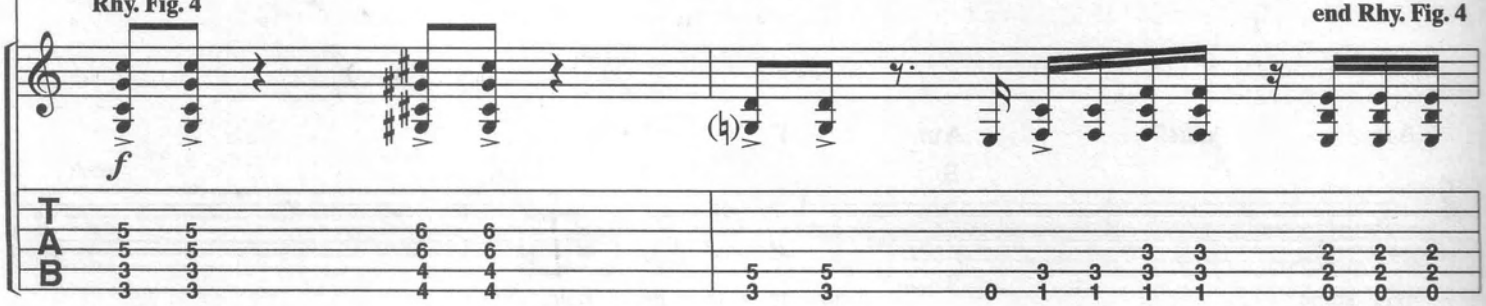
Guitar Solo:



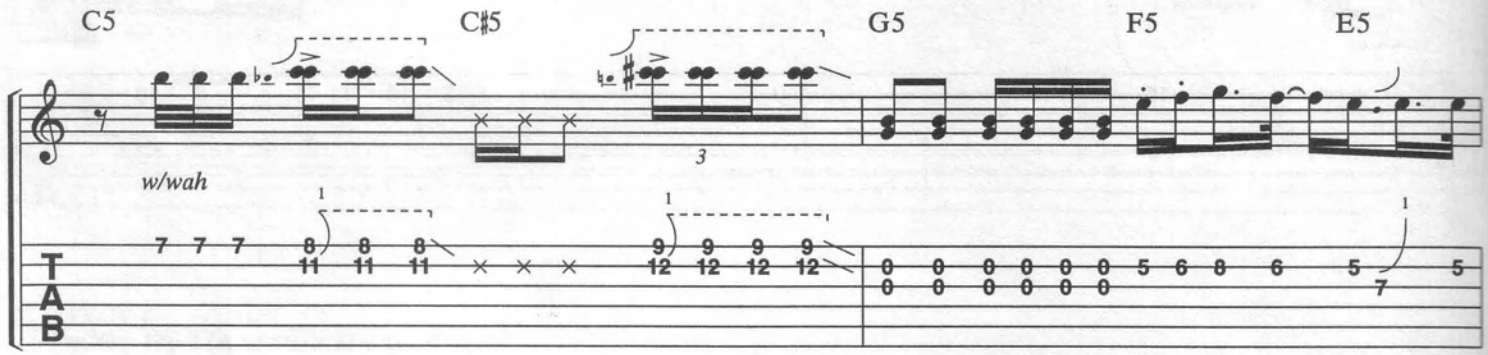
Elec. Gtr. 2 *(w/dist.)*

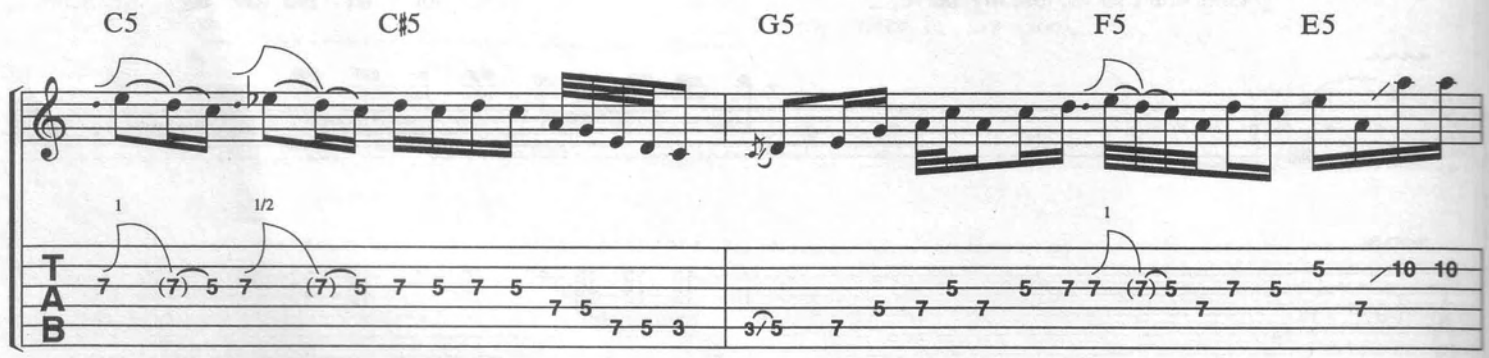
Rhy. Fig. 4

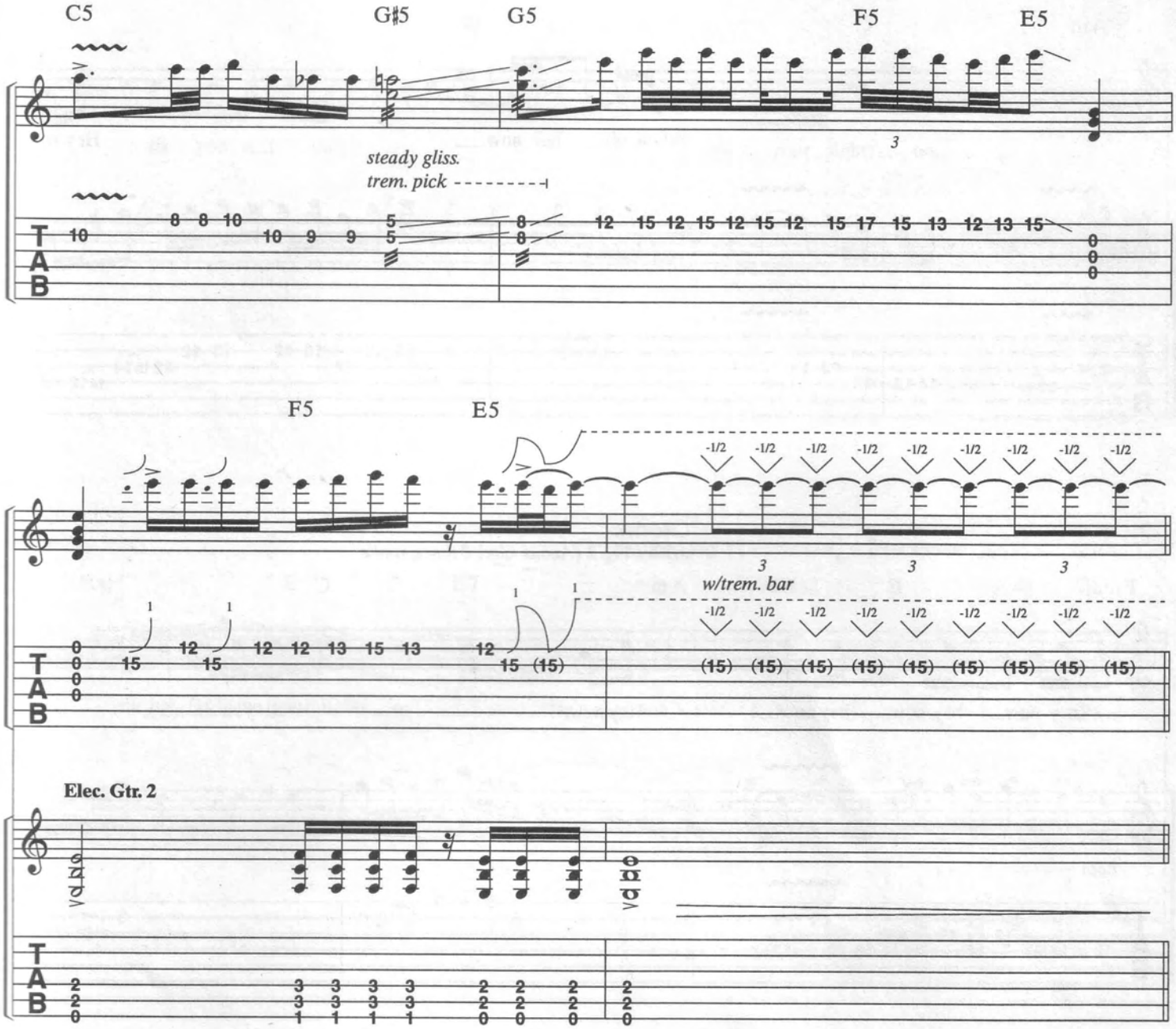
end Rhy. Fig. 4



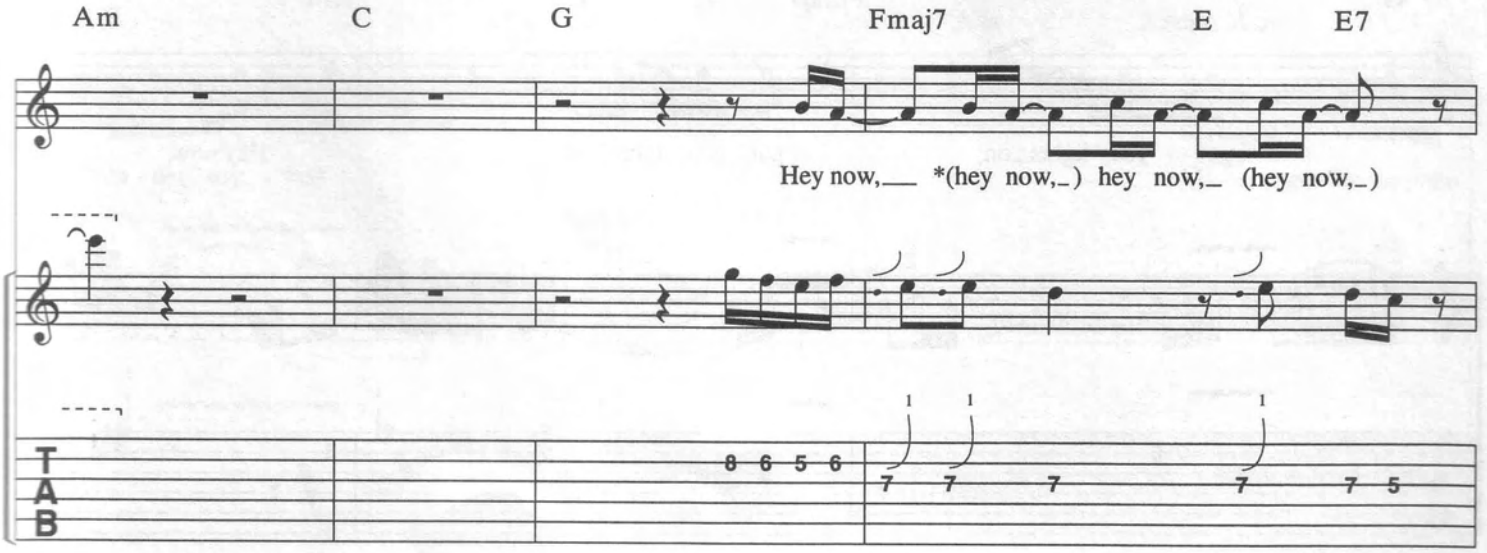
w/Rhy. Fig. 4 *(Elec. Gtr. 2) 3 times, simile*



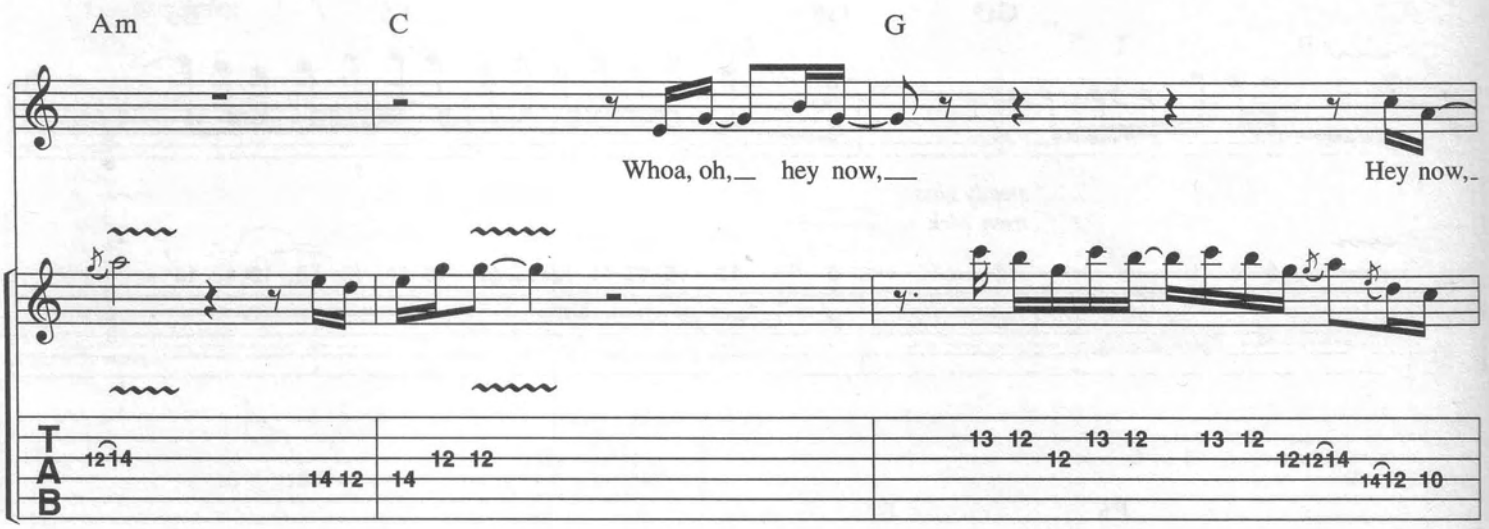




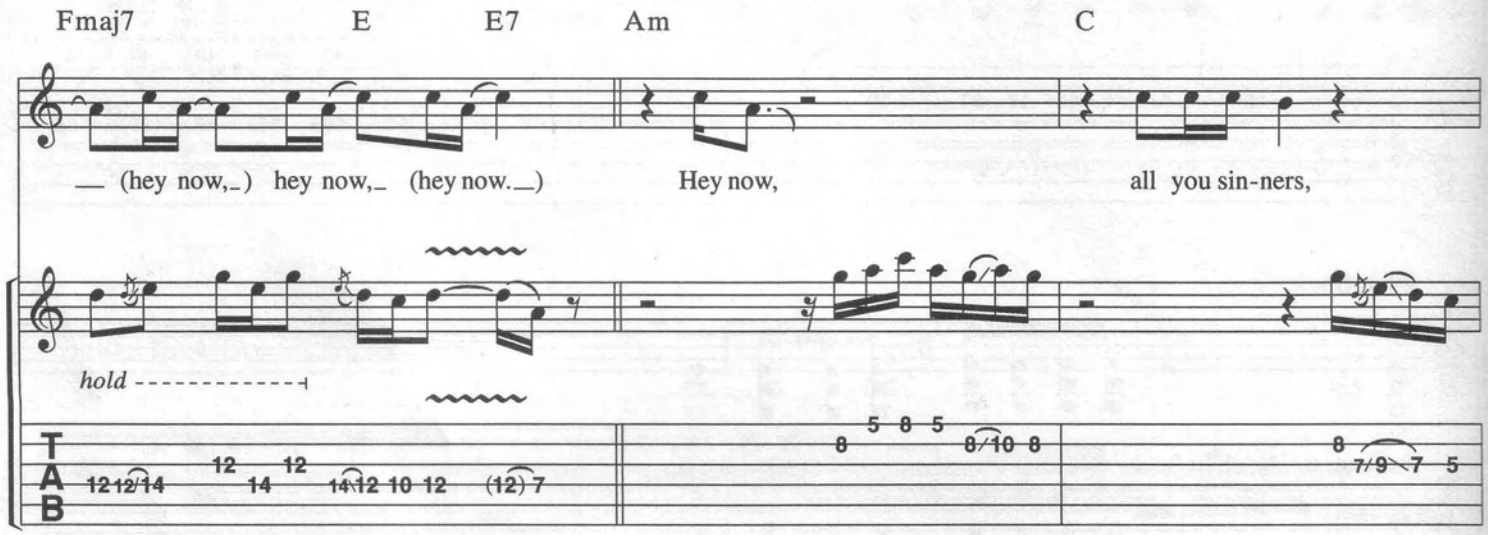
w//Rhy. Fig. 1 *(Acous. Gtr.) 2 times, simile*

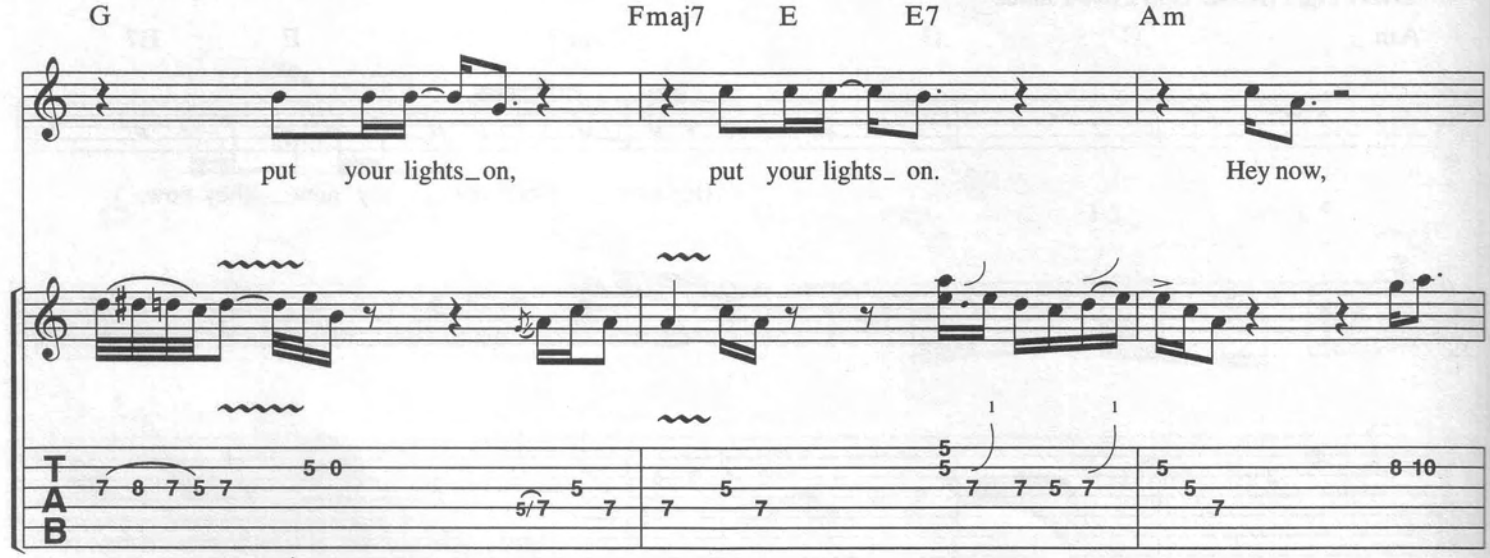


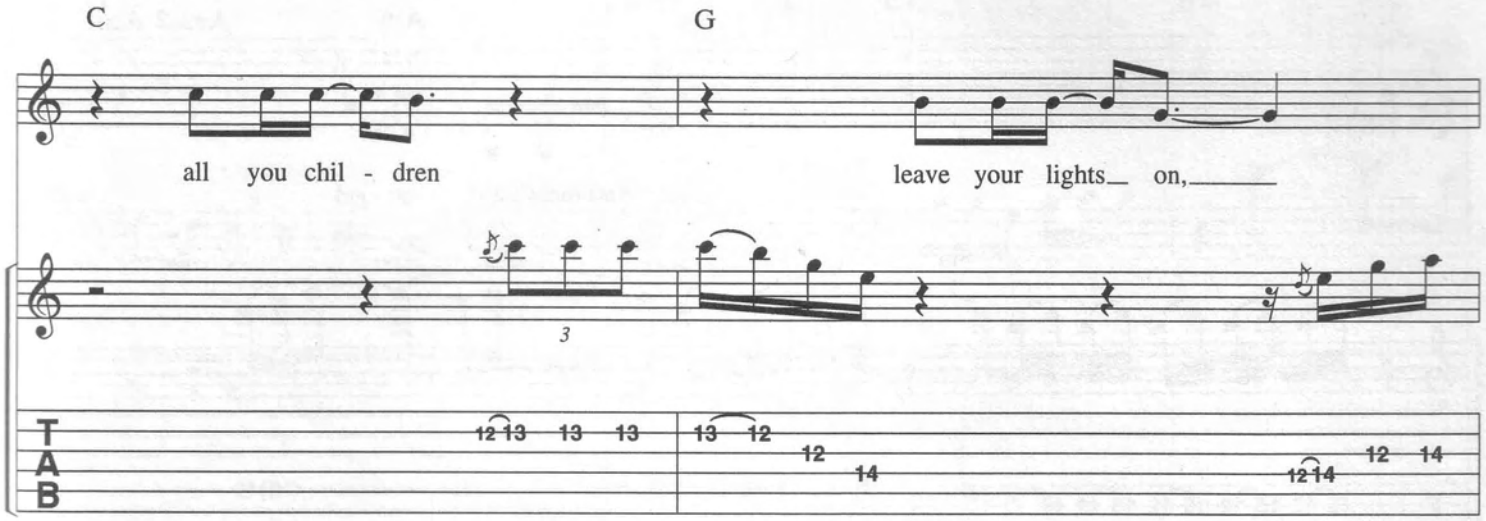
*Echo repeats in parenthesis.



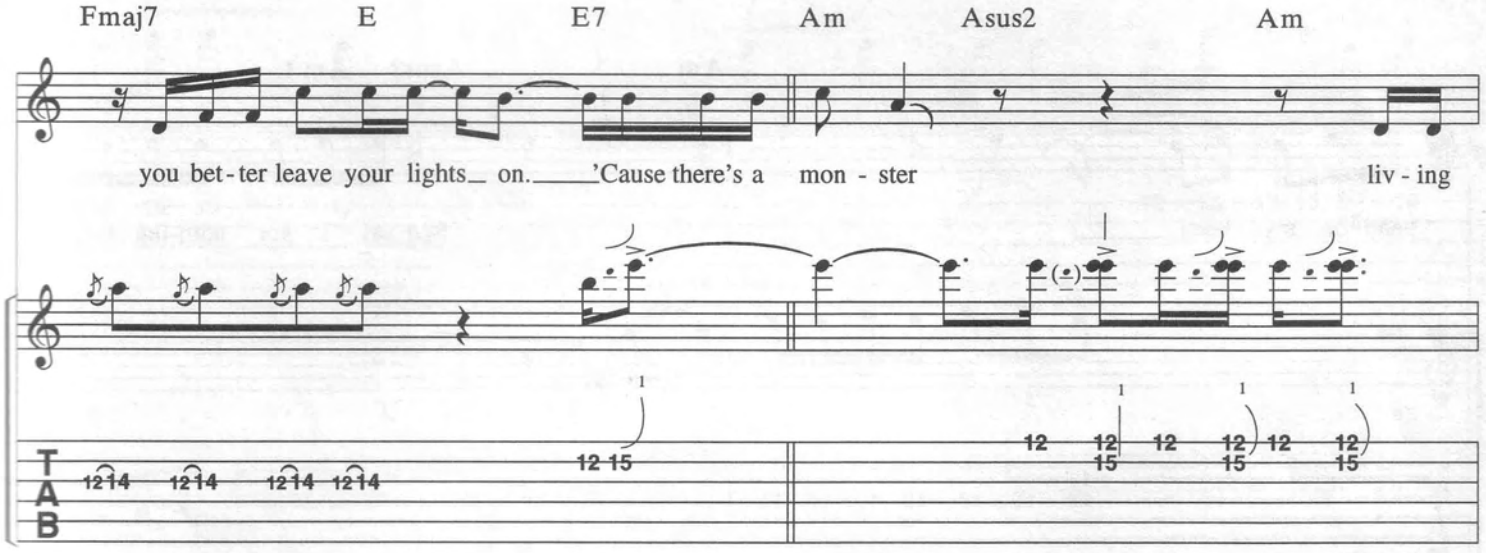
Chorus:
w/Rhy. Fig. 2 *(Acous. Gtr.) 2 times, simile*

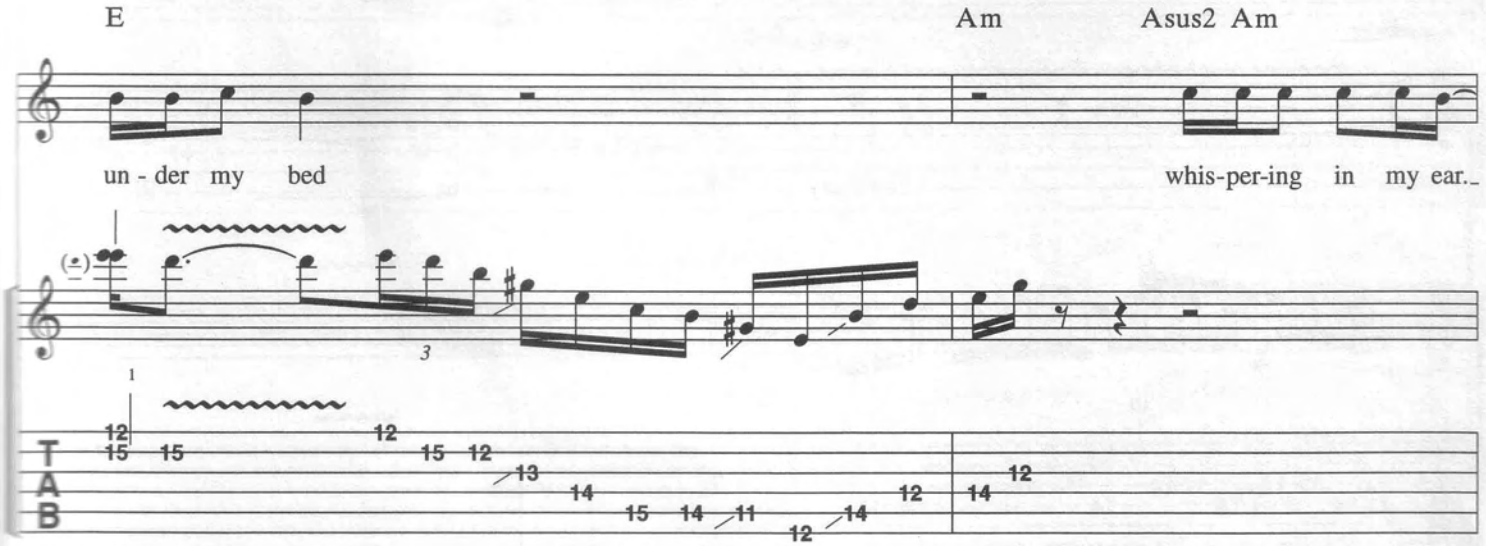


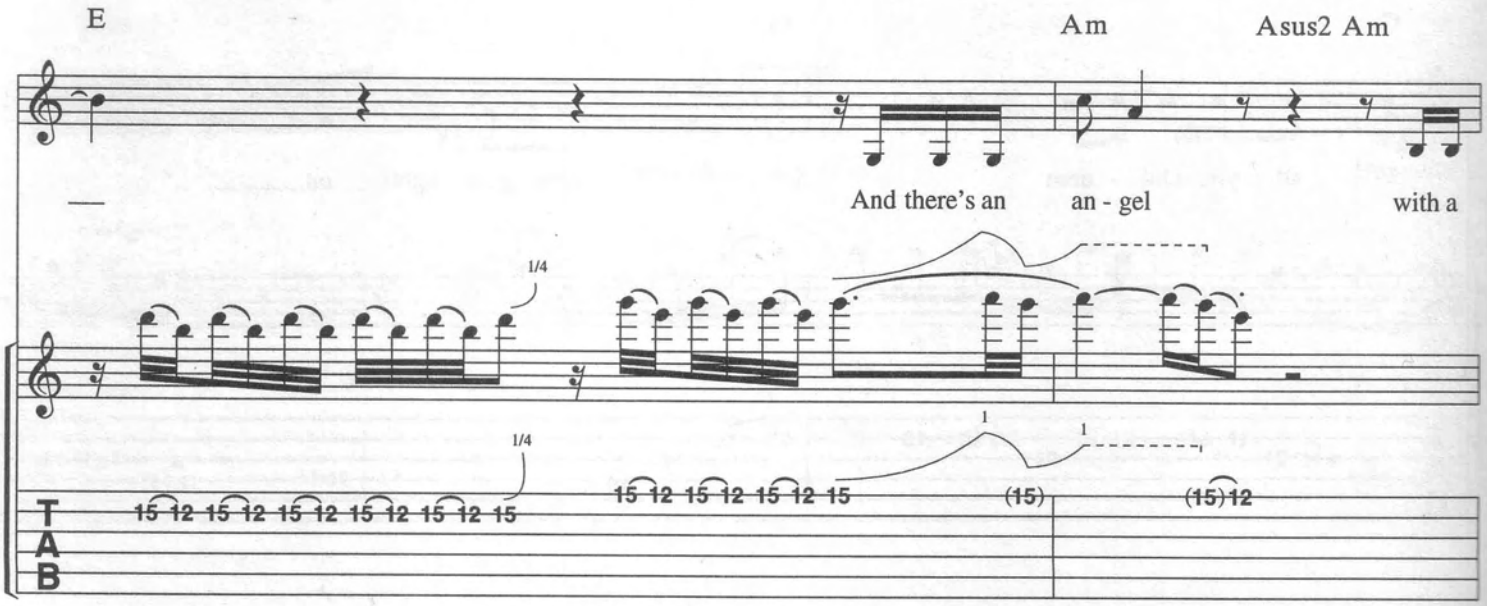


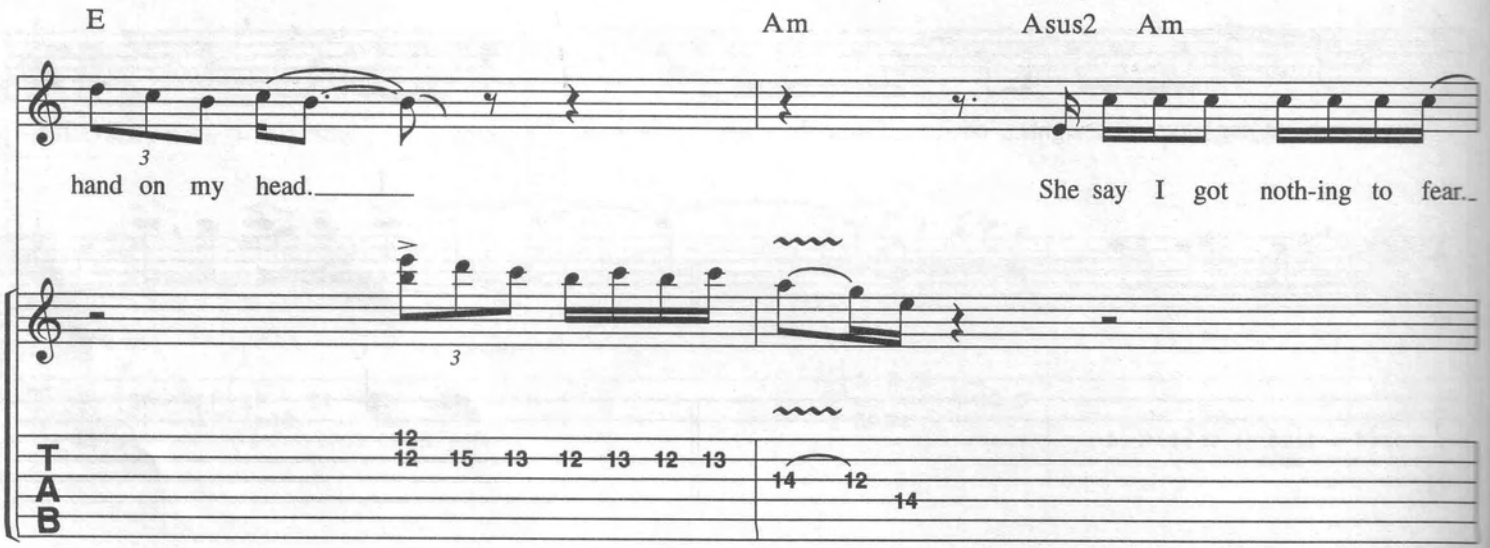


Verse 3:
w/Rhy. Fig. 3 *(Acous. Gtr.) 4 times, simile*

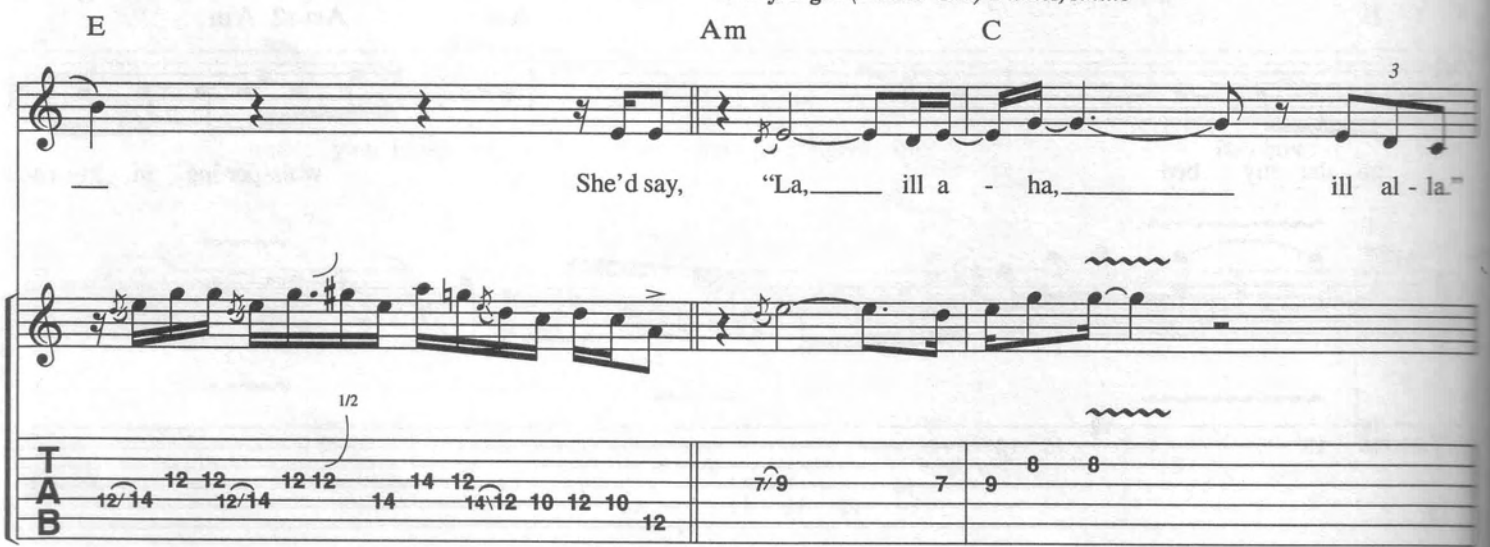


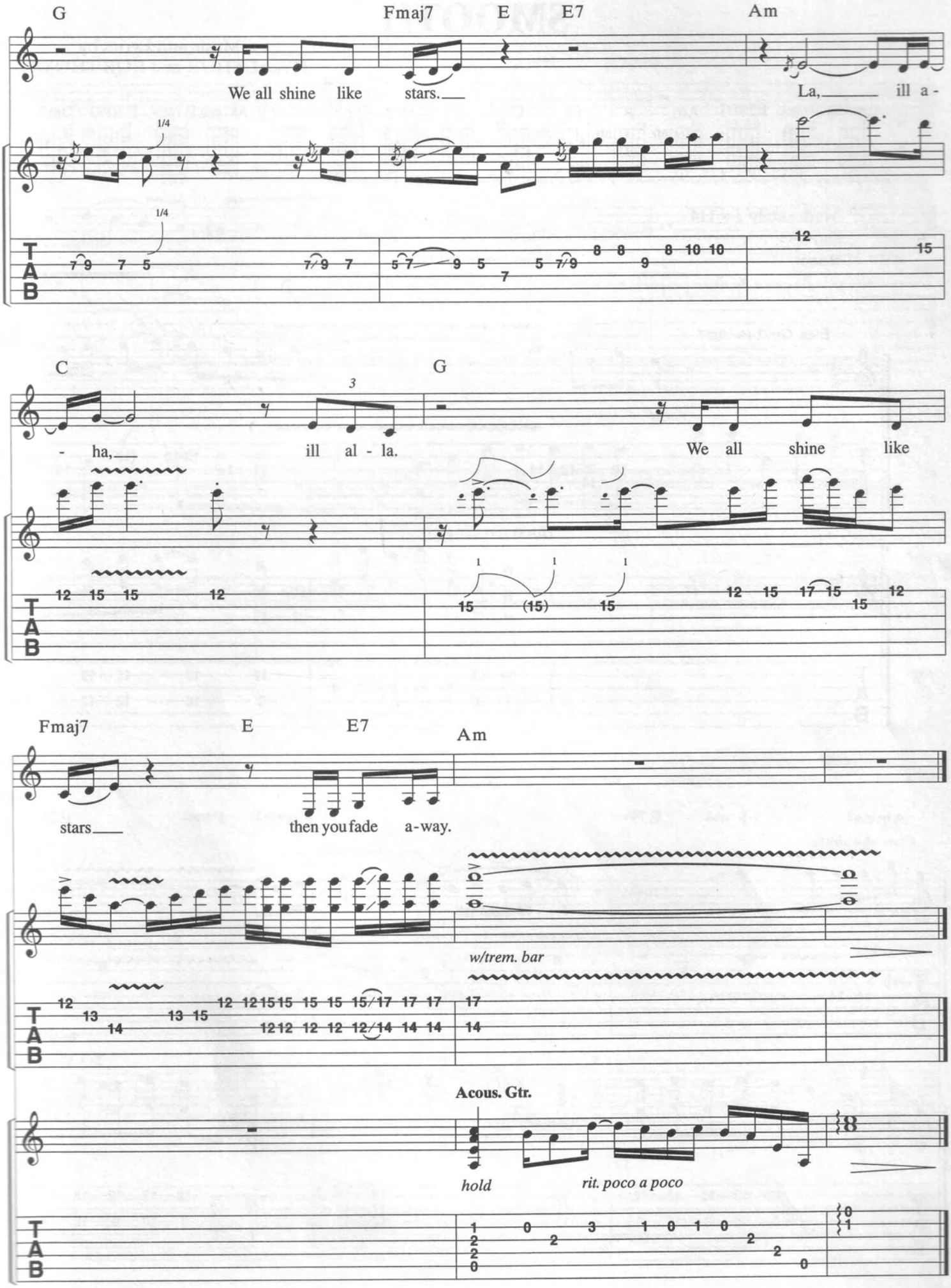






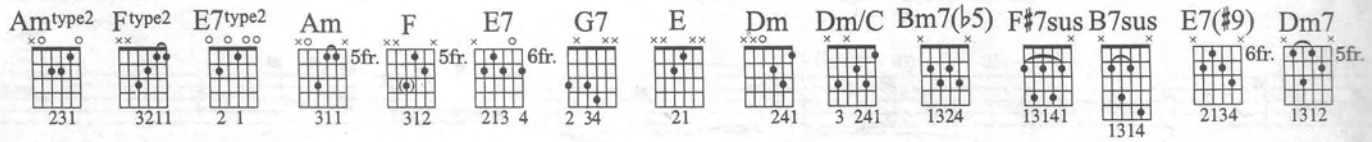
Outro:
w/Rhy. Fig. 1 *(Acous. Gtr.) 2 times, simile*




G
Fmaj7
E
E7
Am
We all shine like stars.
La, ill a -
1/4
C
G
- ha, ill al - la.
We all shine like
Fmaj7
E
E7
Am
stars
then you fade a-way.
w/trem. bar
Acous. Gtr.
hold
rit. poco a poco
T
A
B

SMOOTH

Music and Lyrics by
ITAAL SHUR and ROB THOMAS



Moderately ♩ = 114

Intro:

Drums

Amtype2 Ftype2 E7type2

Piano *(arr. for gtr.)*

Elec. Gtr. 1 *(w/dist.)*

mf

1/2

Horns *(arr. for gtr.)*

Amtype2 Ftype2 E7type2

Cont. rhy. simile

Amtype2 Ftype2 E7type2

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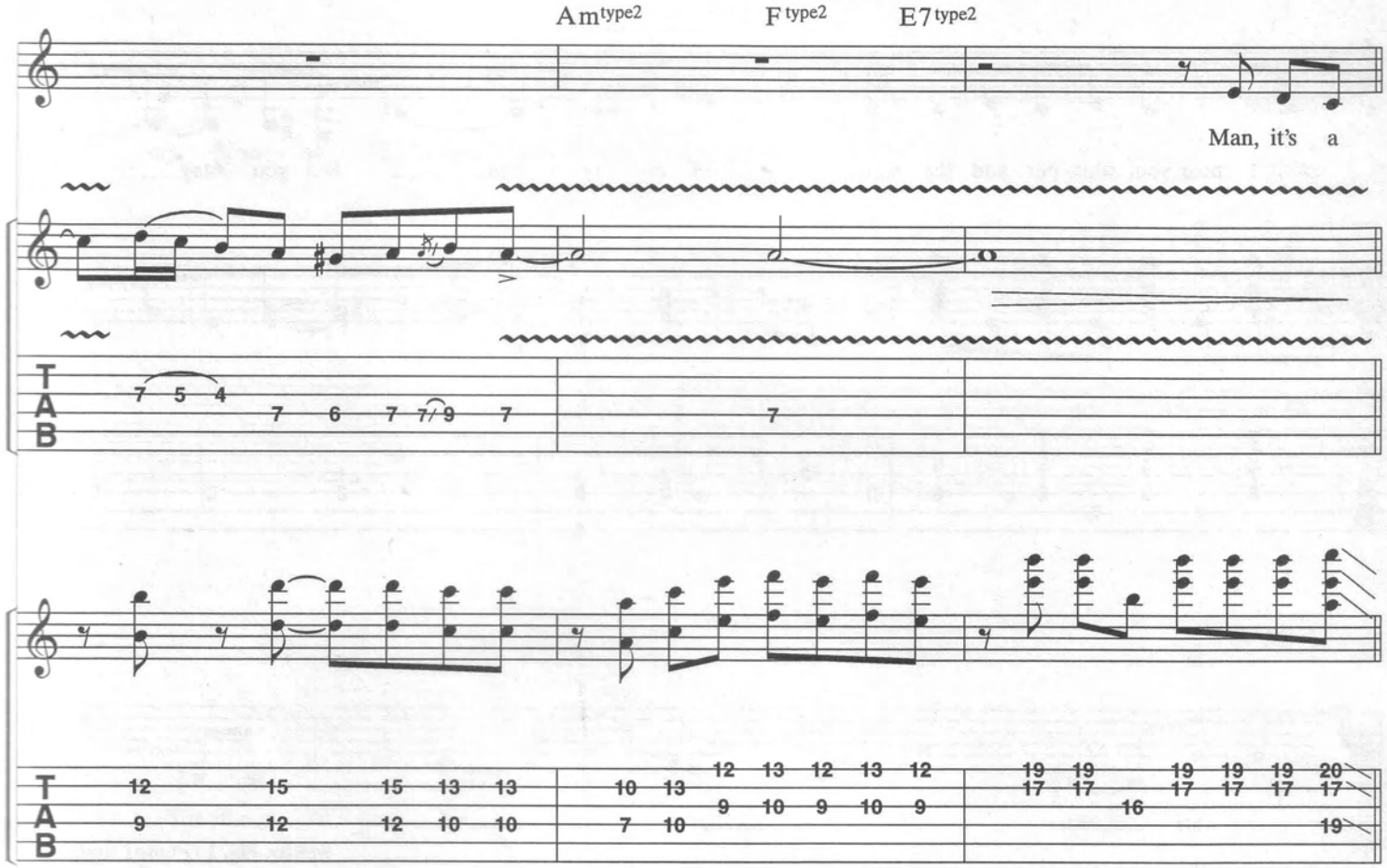
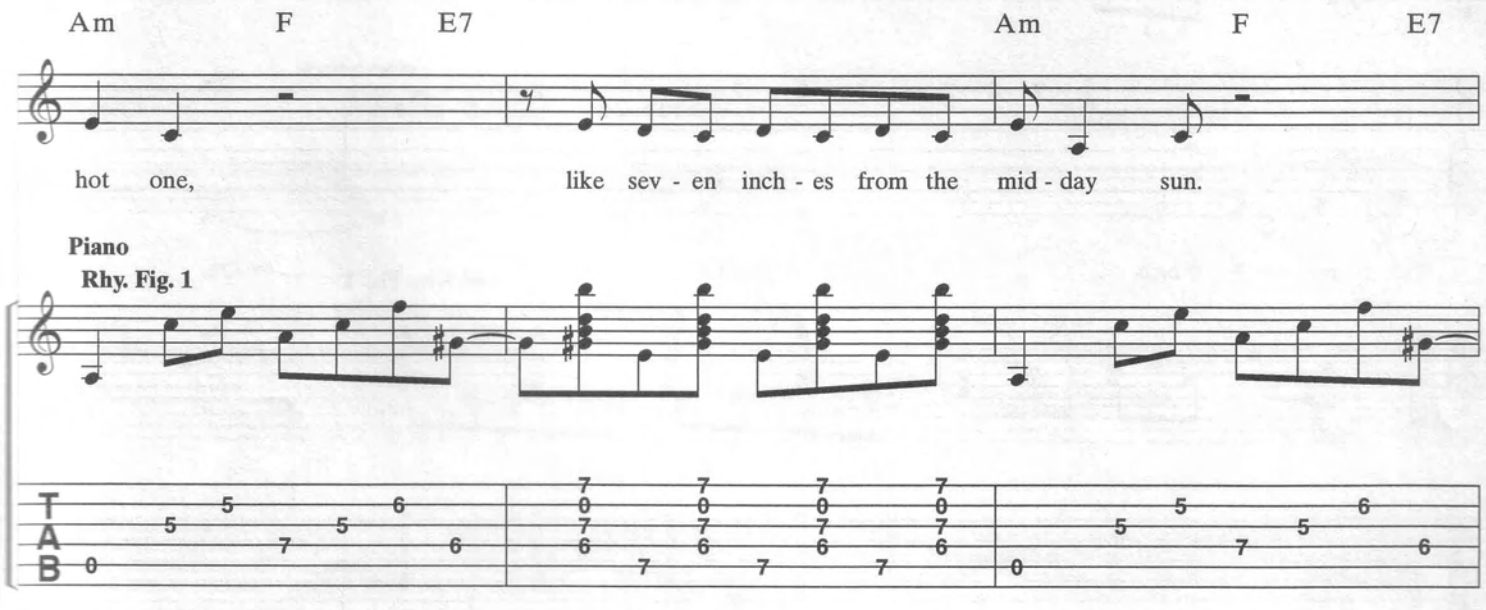
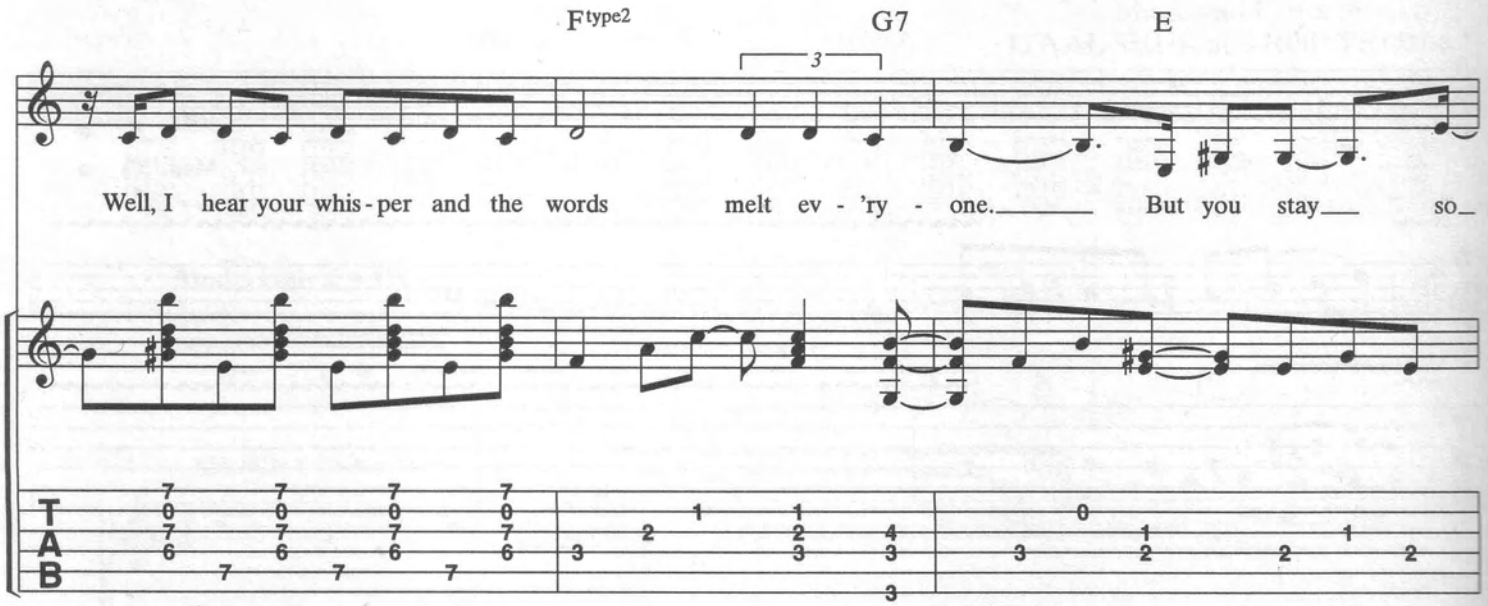
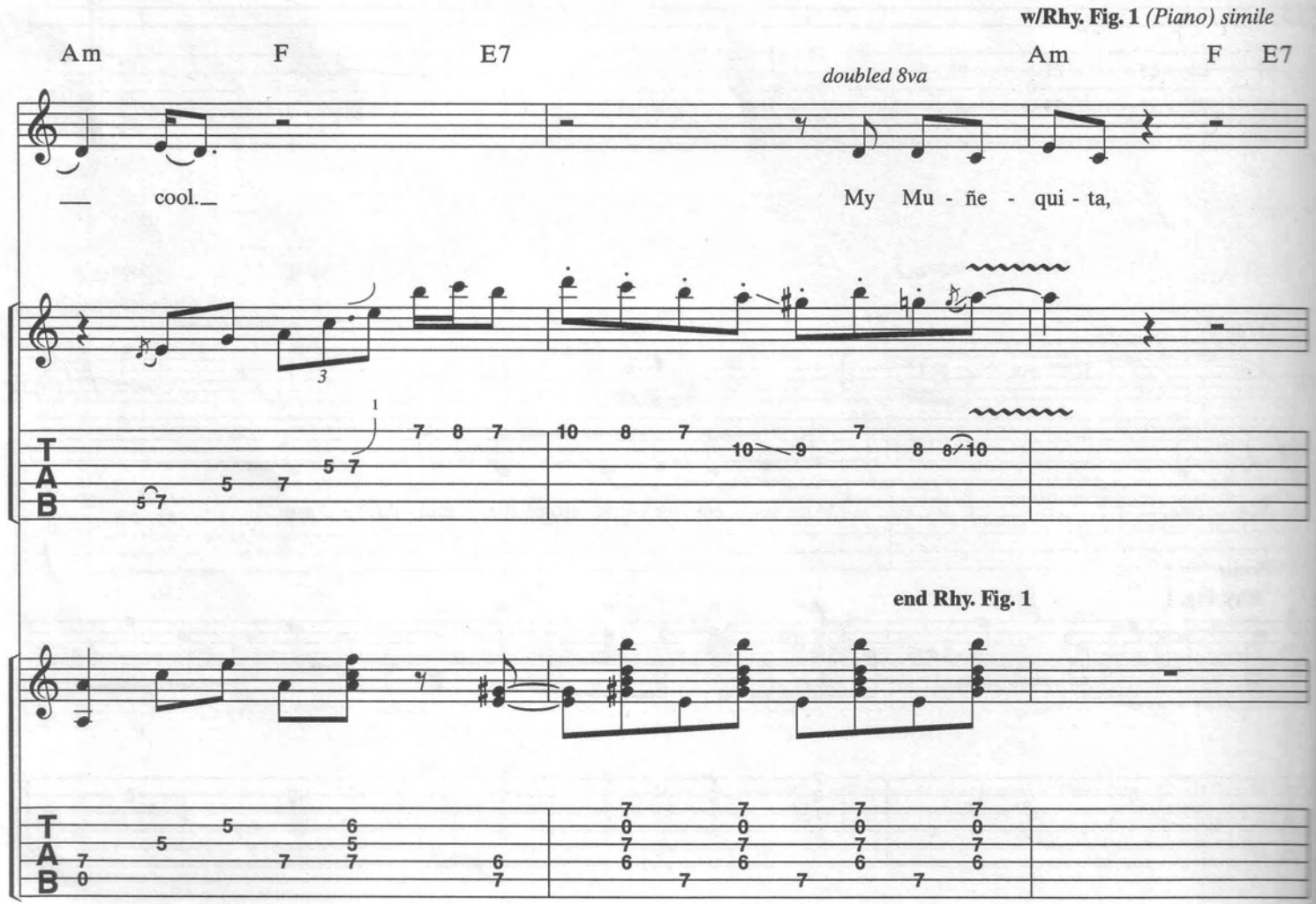
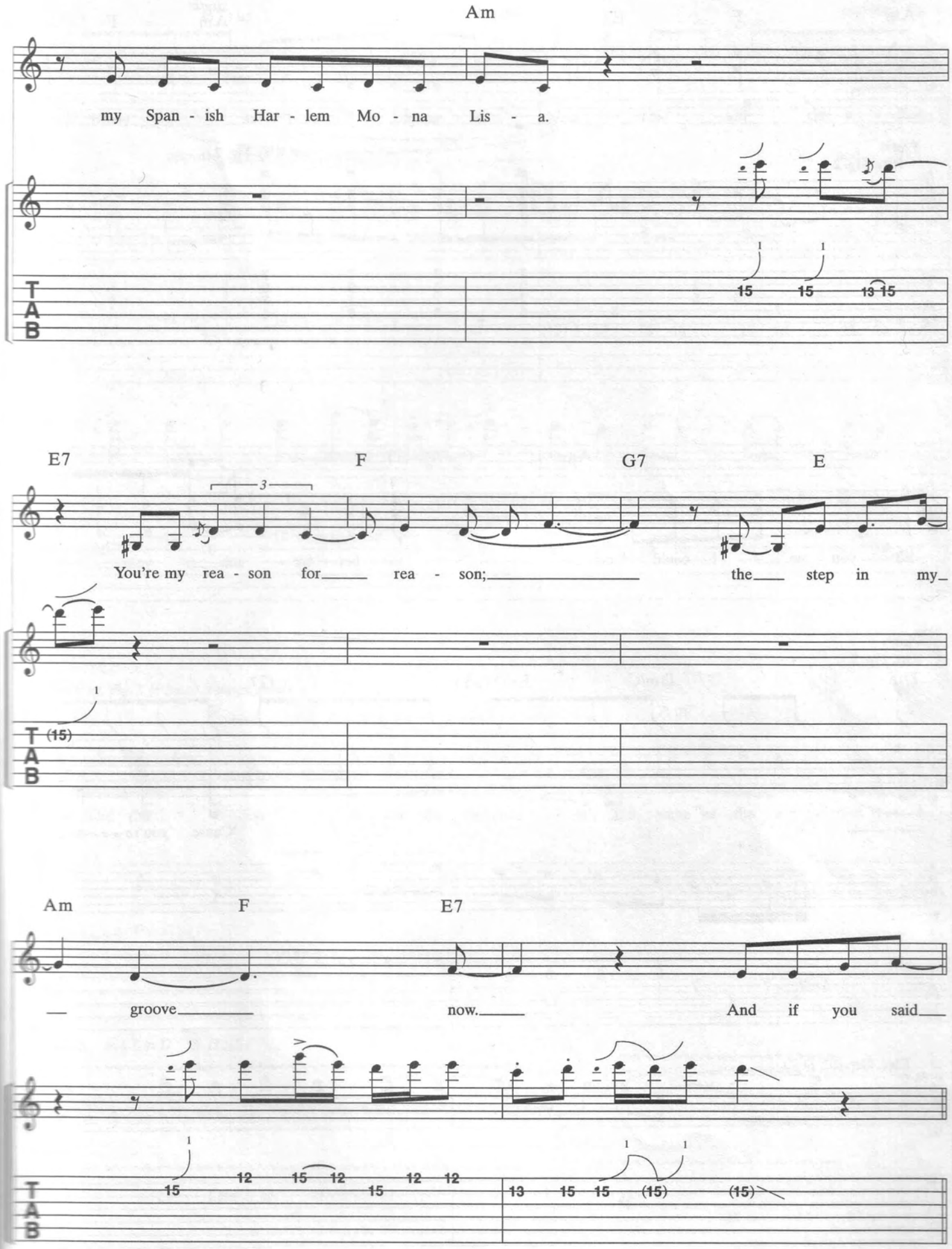

Am type2
F type2
E7 type2
Man, it's a

Verse 1:


Am
F
E7
Am
F
E7
hot one,
like sev - en inch - es from the mid - day sun.
Piano
Rhy. Fig. 1


F type2
G7
E
Well, I hear your whis - per and the words melt ev - 'ry - one. But you stay so


w/Rhy. Fig. 1 (Piano) simile
Am
F
E7
Am
F
E7
doubled 8va
cool.
My Mu - ñe - qui - ta,
end Rhy. Fig. 1


Am
my Span - ish Har - lem Mo - na Lis - a.
E7
F
G7
E
You're my rea - son for rea - son; the step in my
Am
F
E7
groove now. And if you said

𝄋 *Pre-chorus:*

w/Rhy. Fig. 2 *(Piano) 2 times, simile*

Am F E7 Am F E7

— this life ain't good e - nough,— I would give— my world to

Piano
Rhy. Fig. 2

end Rhy. Fig. 2

Am F E7

lift you up.— I could change— my life to bet - ter suit— your— mood.—

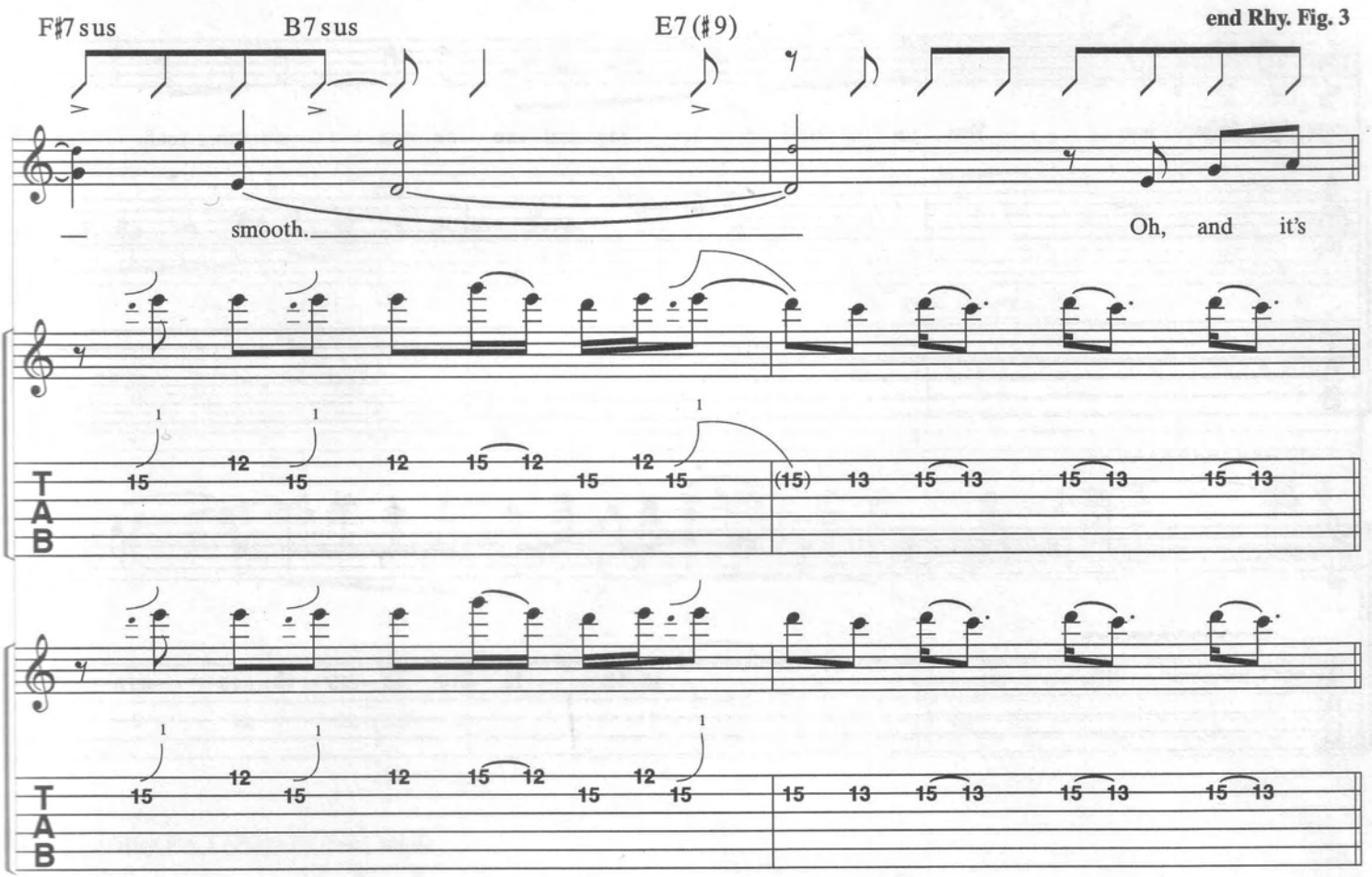
Piano
Rhy. Fig. 3

Dm Dm/C Bm7(♭5) G7

3

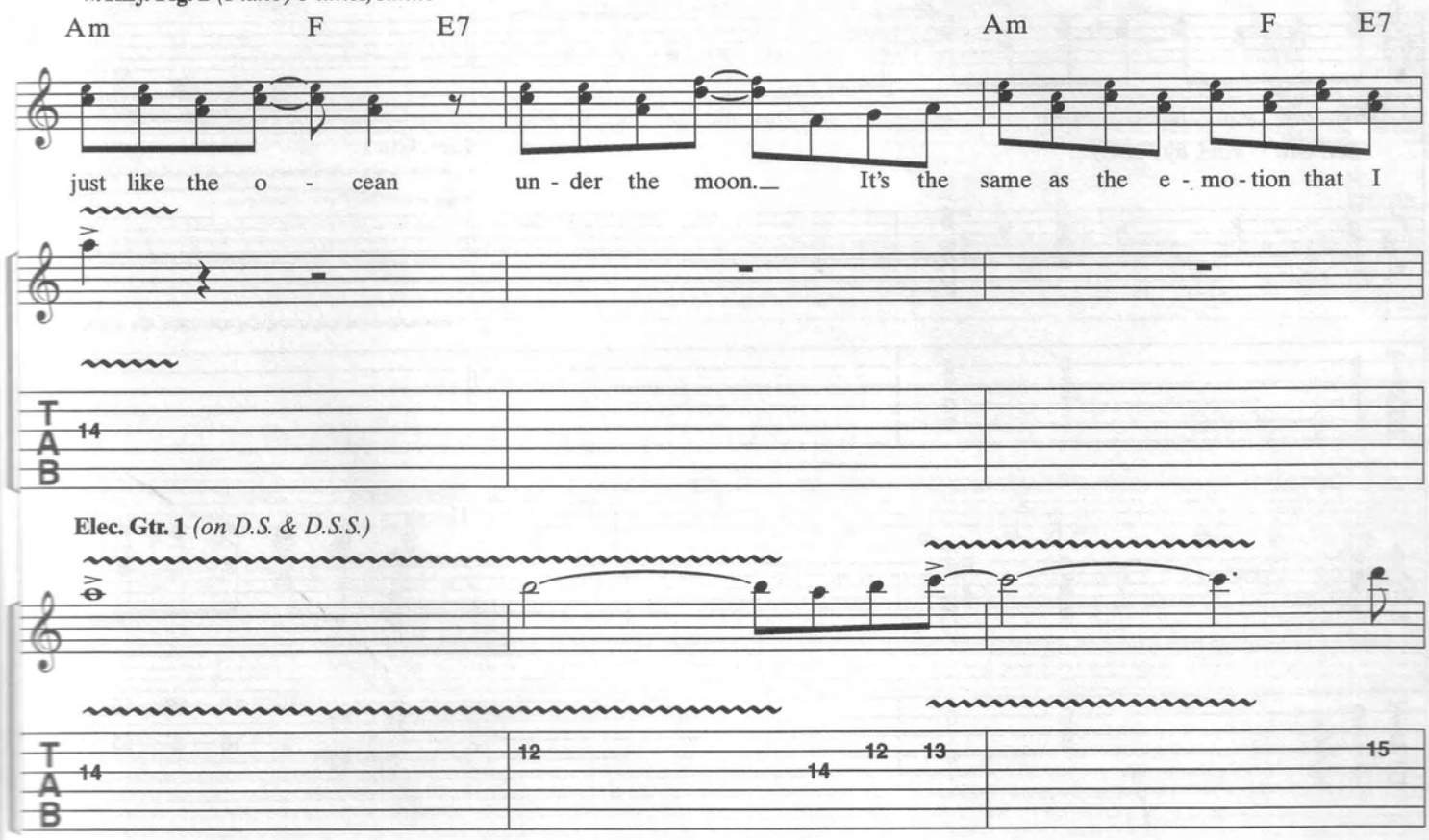
'Cause you're so—

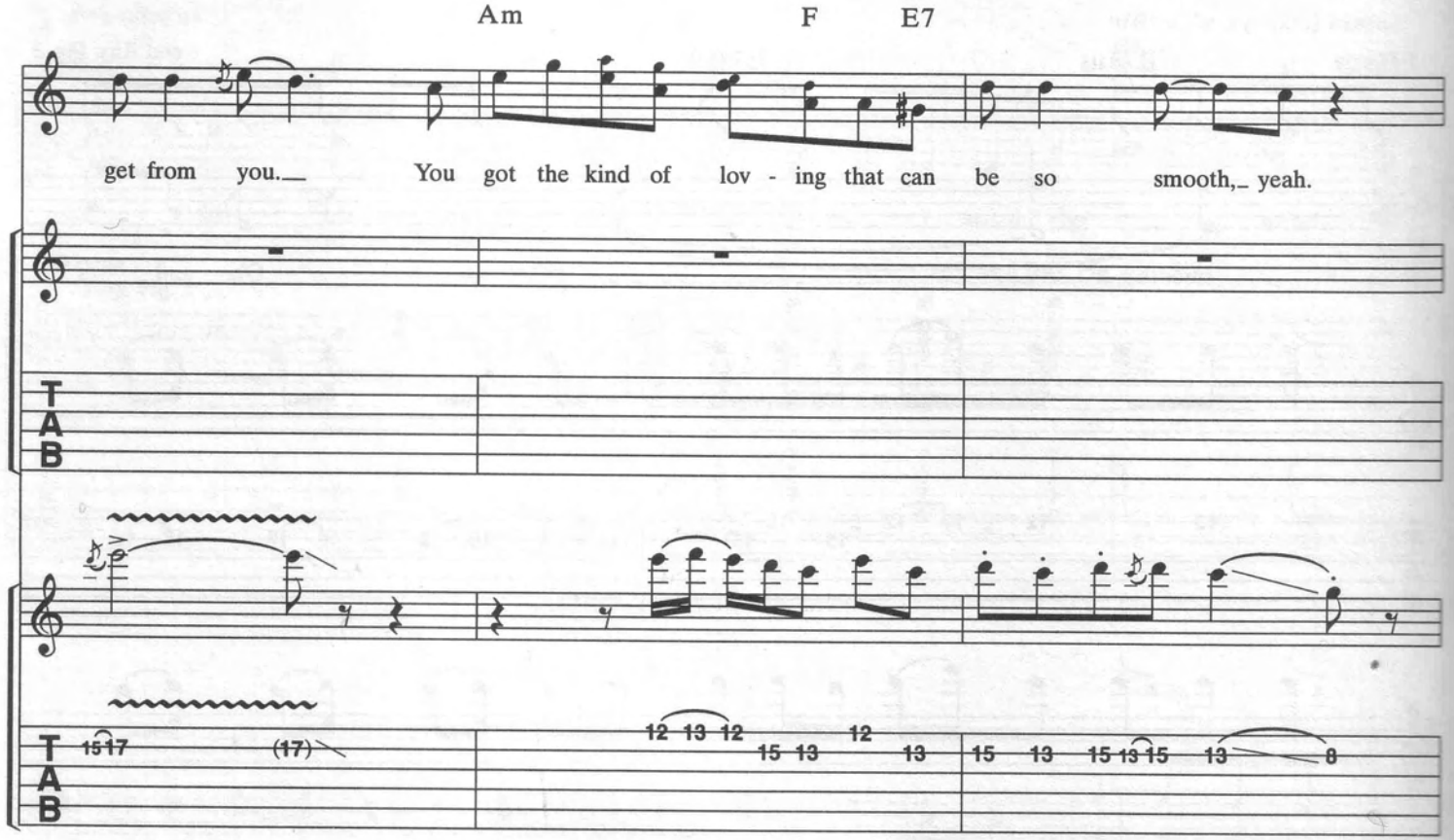
Elec. Gtr. *(on D.S.)*

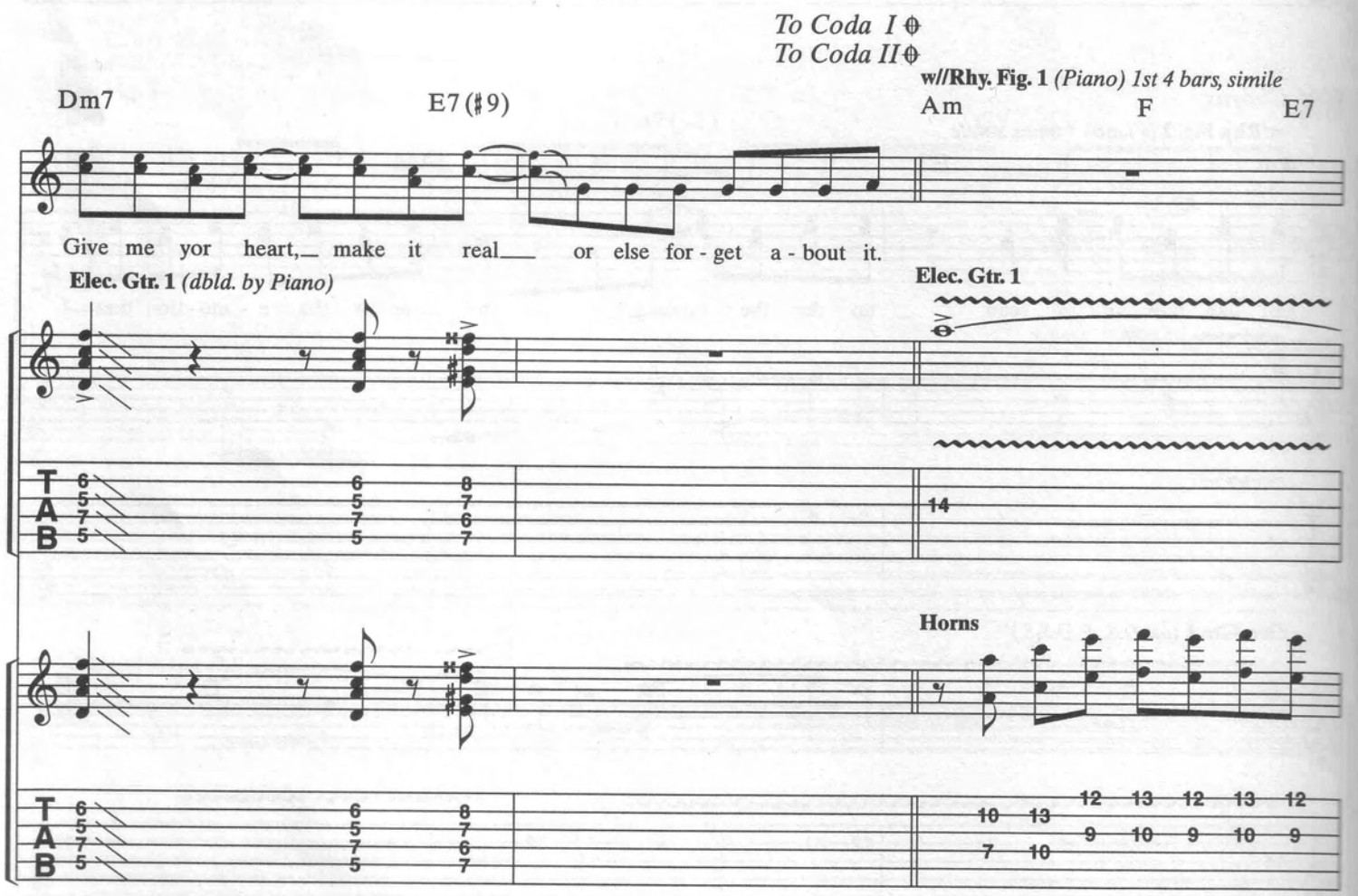


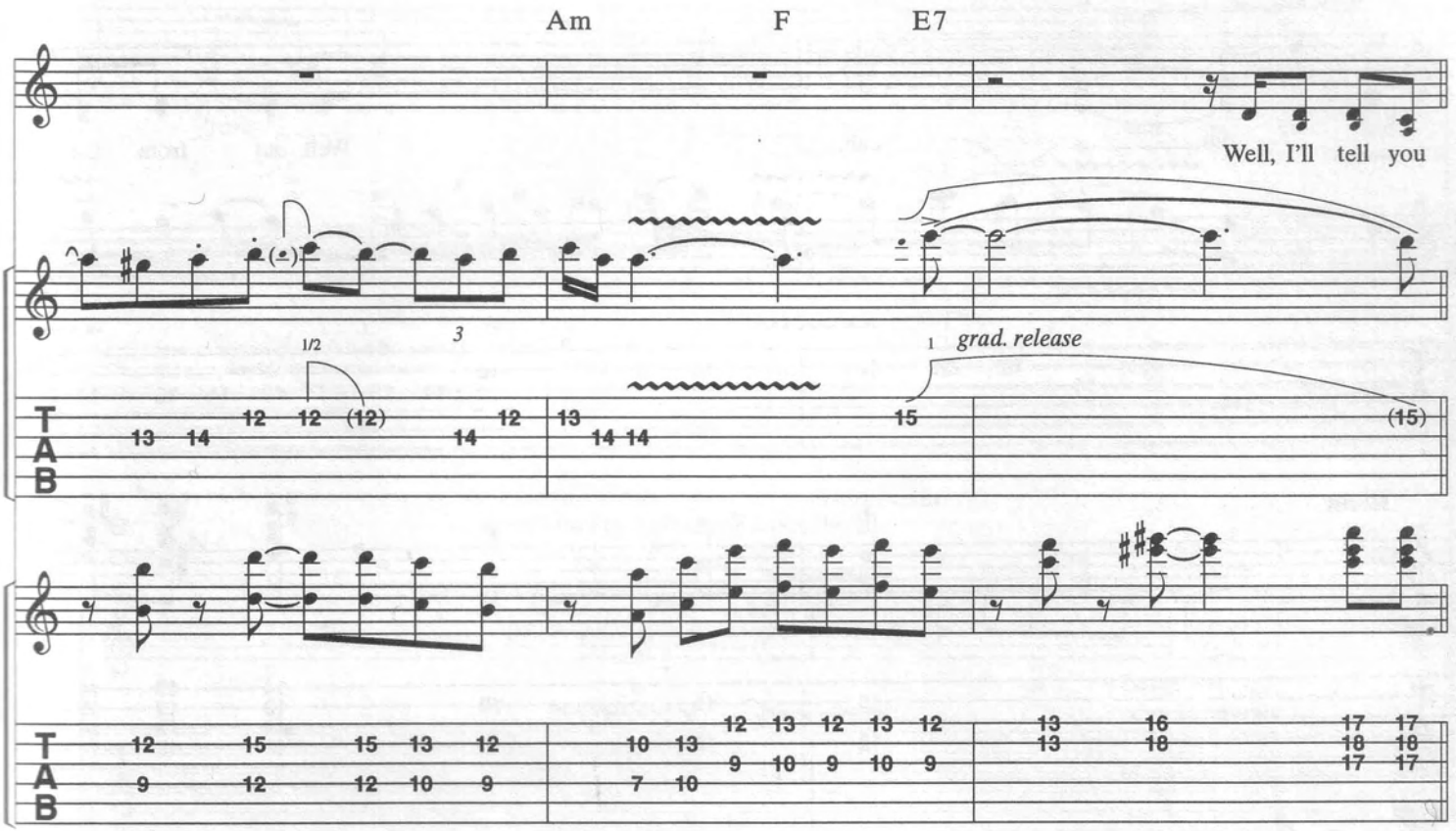
𝄋 *Chorus:*

w/Rhy. Fig. 2 *(Piano) 3 times, simile*

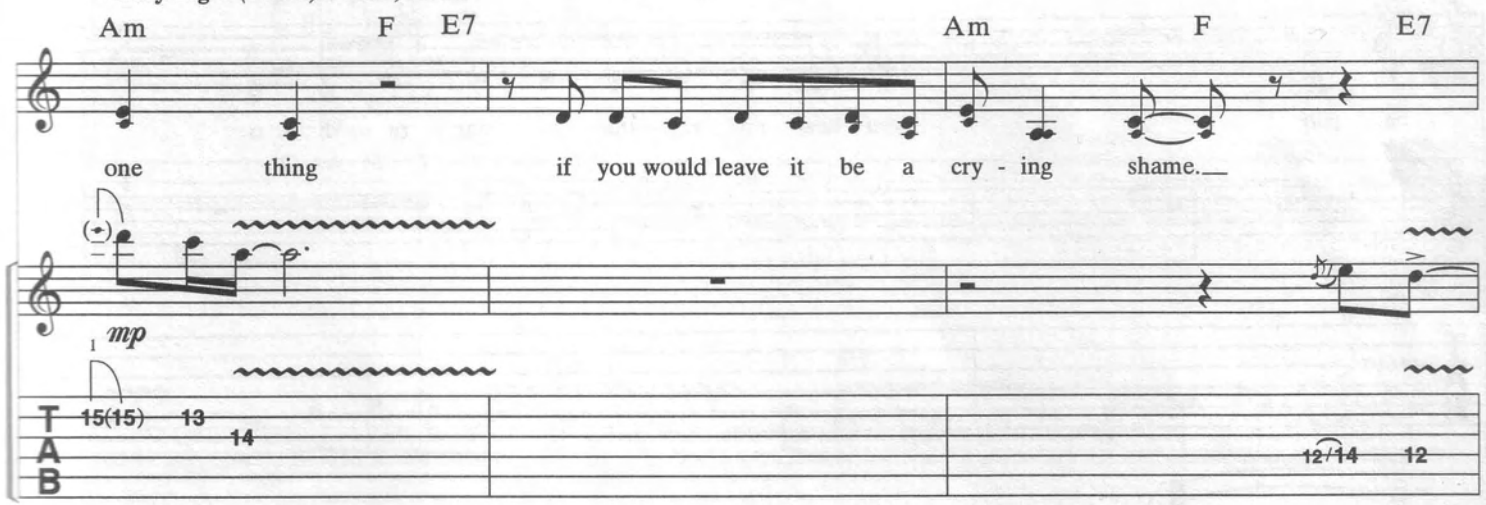


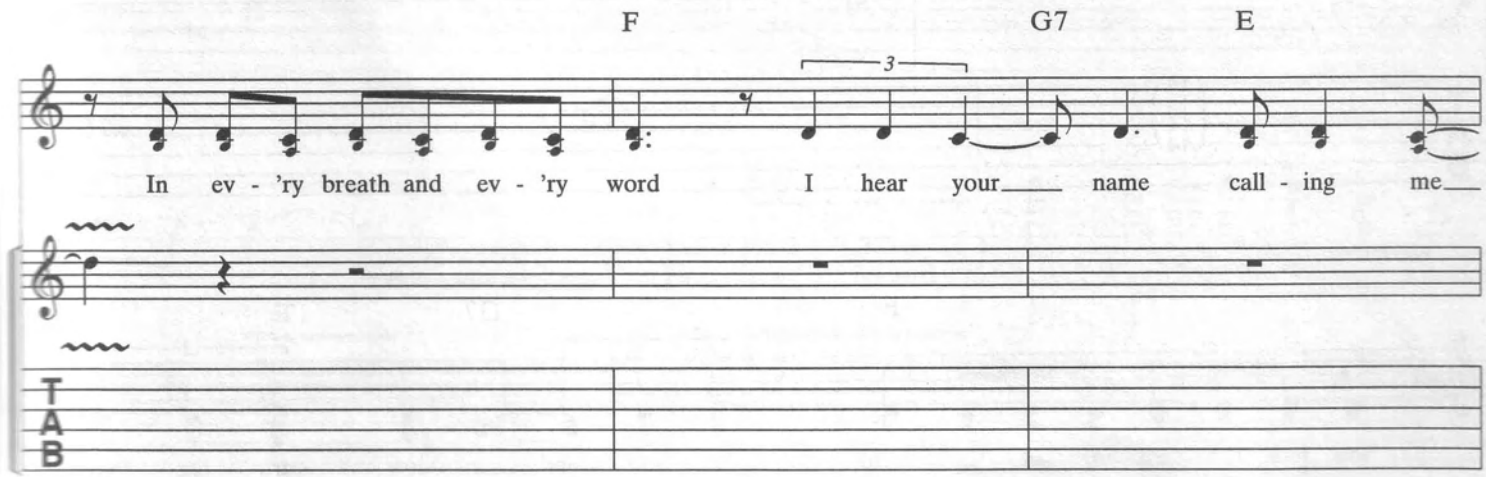

Am
F
E7
get from you. You got the kind of lov - ing that can be so smooth, yeah.
T
A
B
15 17
(17)
12 13 12
15 13
12
13
15 13 15 13 15 13 8

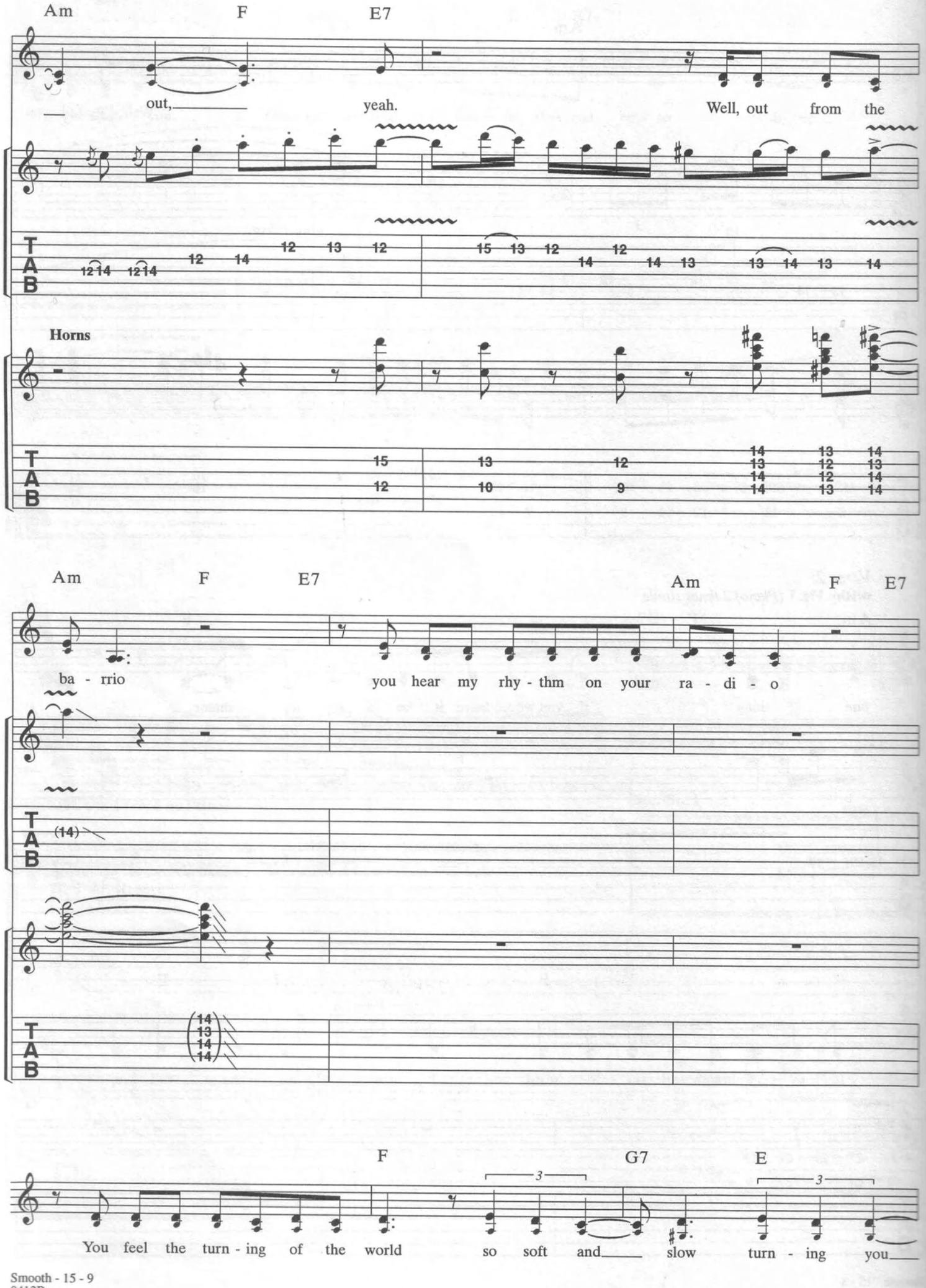

To Coda I
To Coda II
w//Rhy. Fig. 1 (Piano) 1st 4 bars, simile
Dm7
E7 (♯9)
Am
F
E7
Give me yor heart, make it real or else for - get a - bout it.
Elec. Gtr. 1 (dbld. by Piano)
Elec. Gtr. 1
T
A
B
6 5 7 5
6 5 7 5
8 7 6 7
14
Horns
10 13 7 10
12 13 12 13 12 9 10 9 10 9

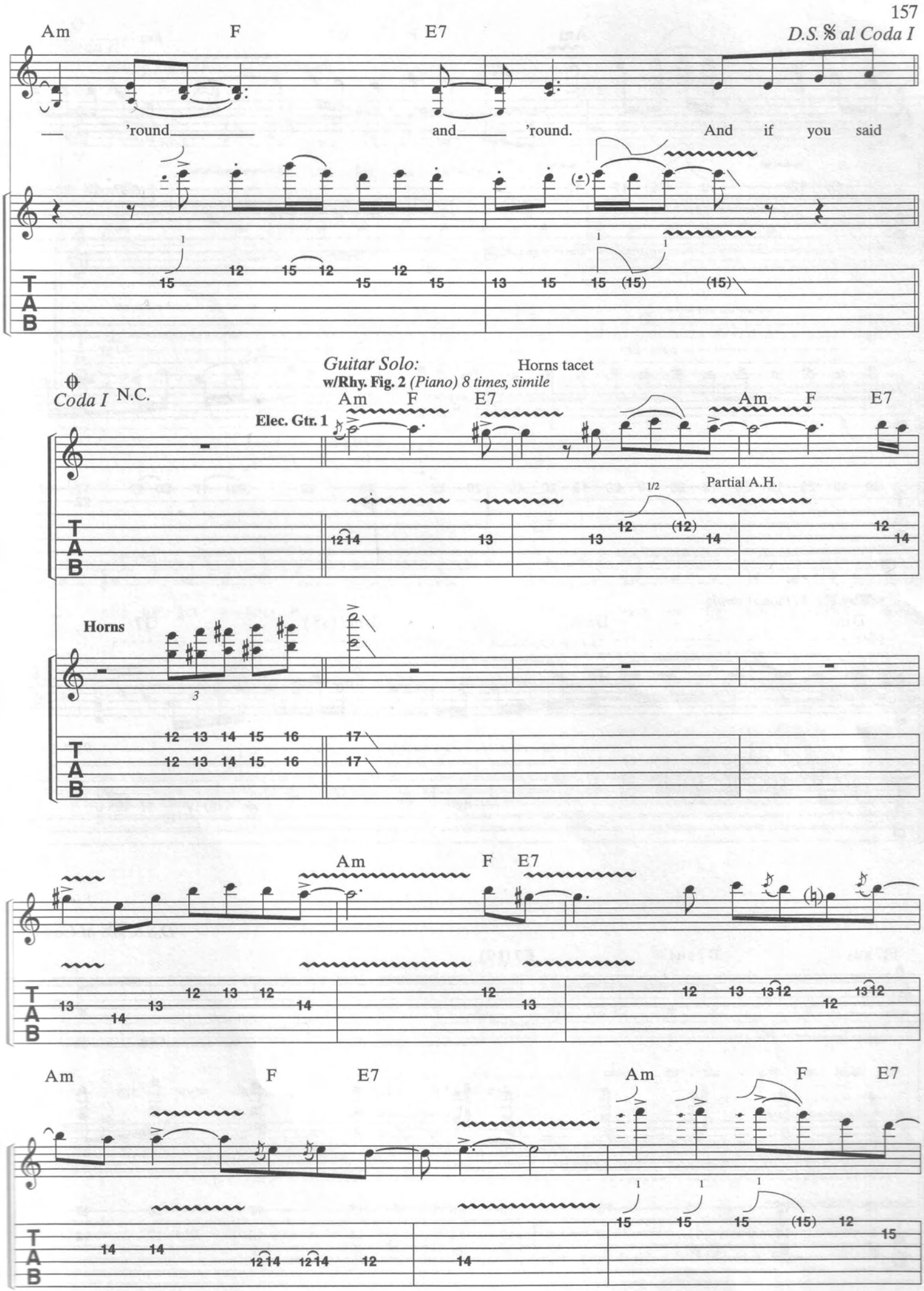


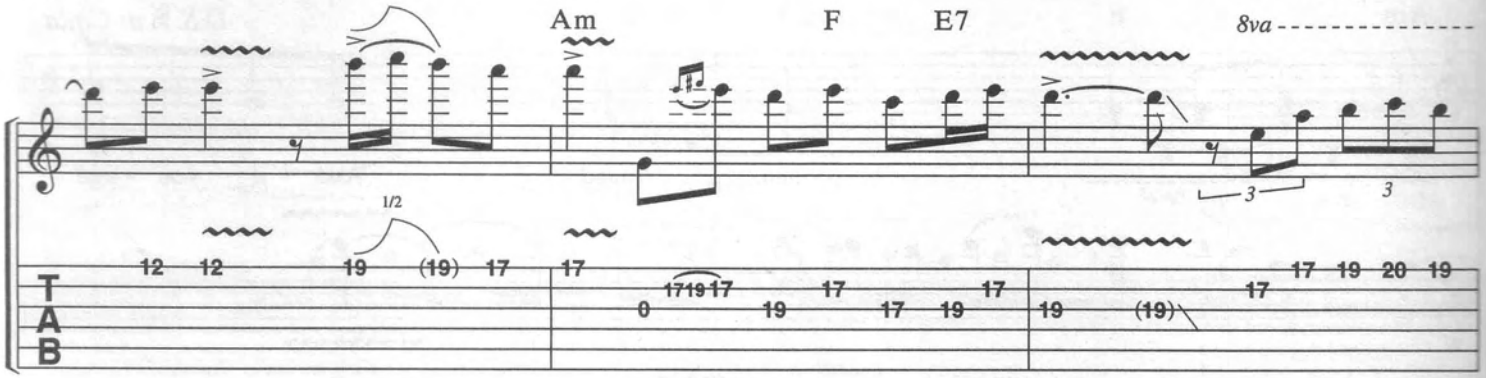
Verse 2:
w/Rhy. Fig. 1 *(Piano) 2 times, simile*

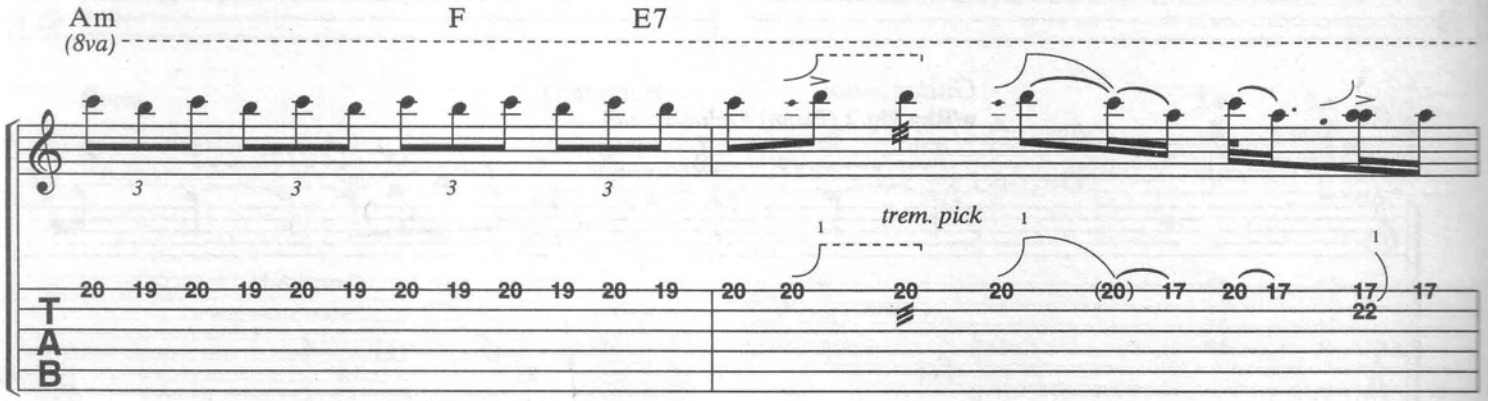




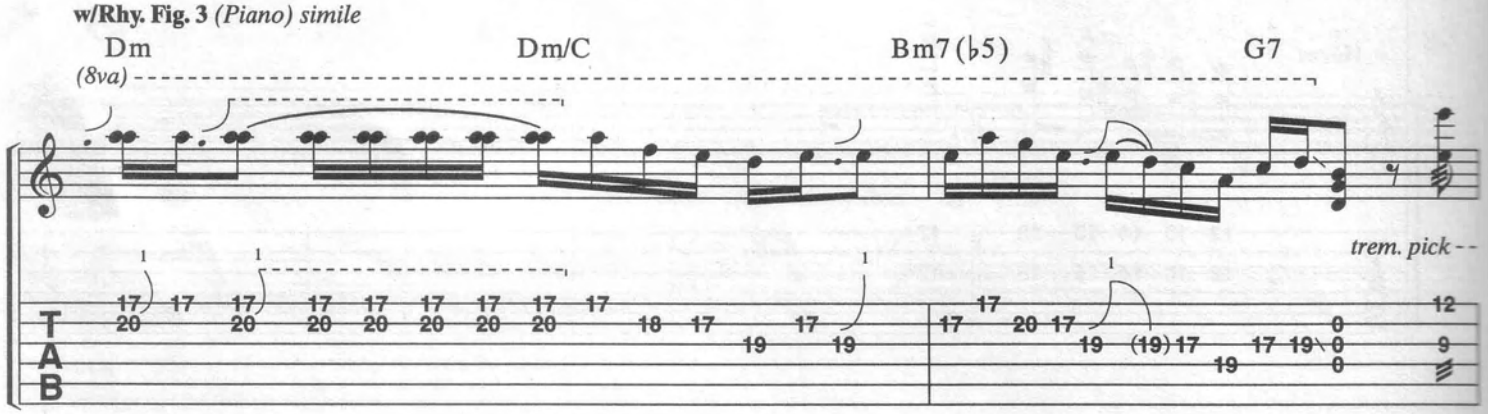

Am
F
E7
out,
yeah.
Well, out from the
Horns
Am
F
E7
Am
F
E7
ba - rrio
you hear my rhy - thm on your ra - di - o
F
G7
E
You feel the turn - ing of the world
so soft and
slow turn - ing you


Am
F
E7
D.S. 𝄋 al Coda I
— 'round — and — 'round. And if you said
Coda I
N.C.
Guitar Solo:
w/Rhy. Fig. 2 (Piano) 8 times, simile
Horns tacet
Elec. Gtr. 1
Am
F
E7
1/2
Partial A.H.
Horns
T
A
B

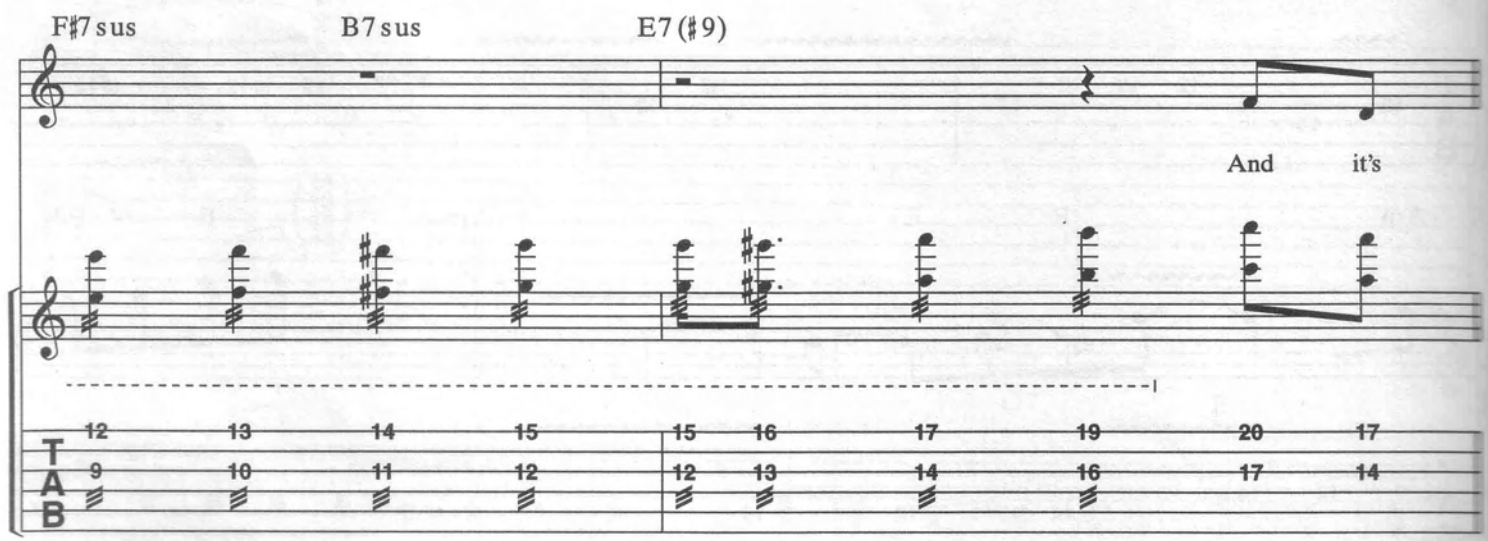




w/Rhy. Fig. 3 *(Piano) simile*

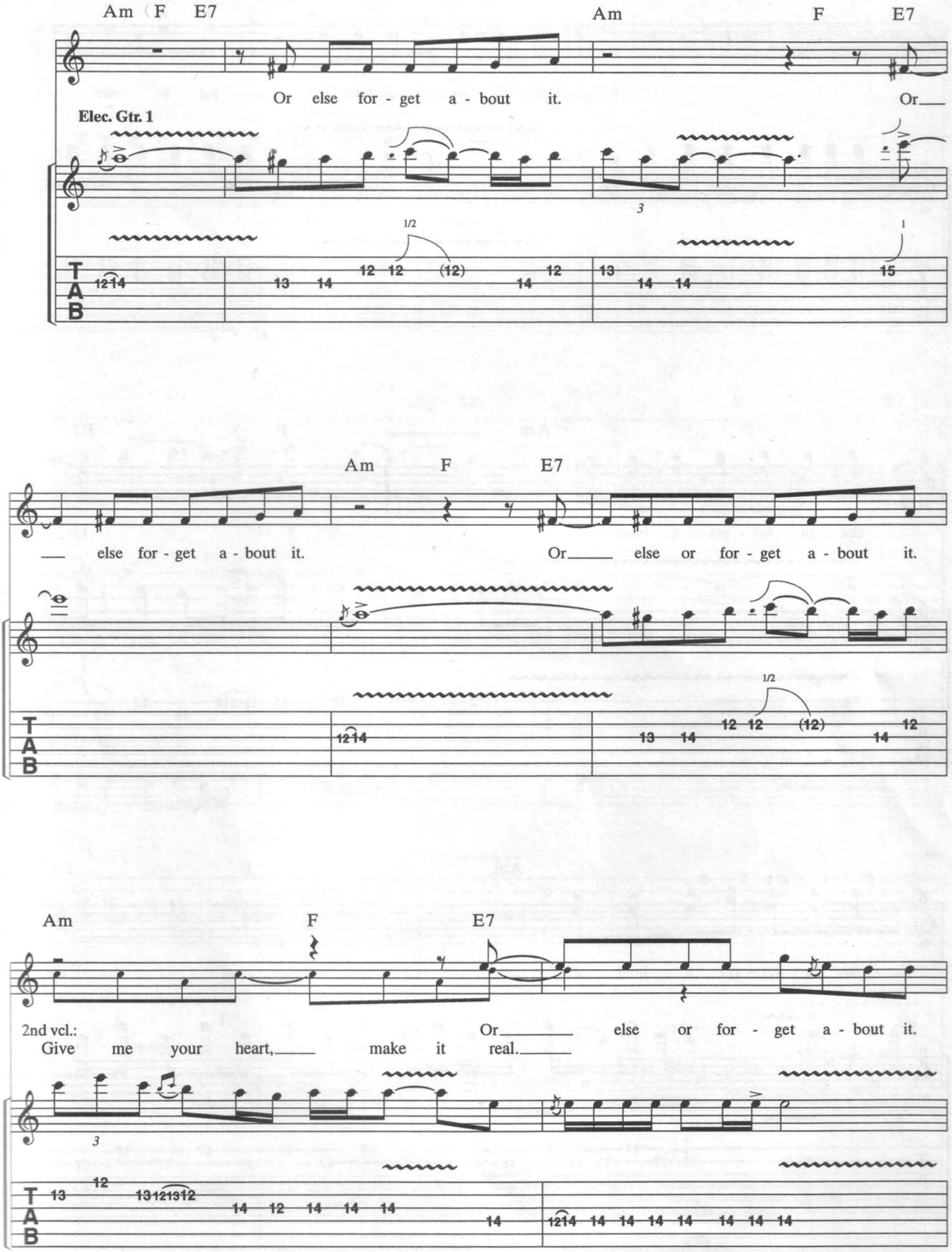


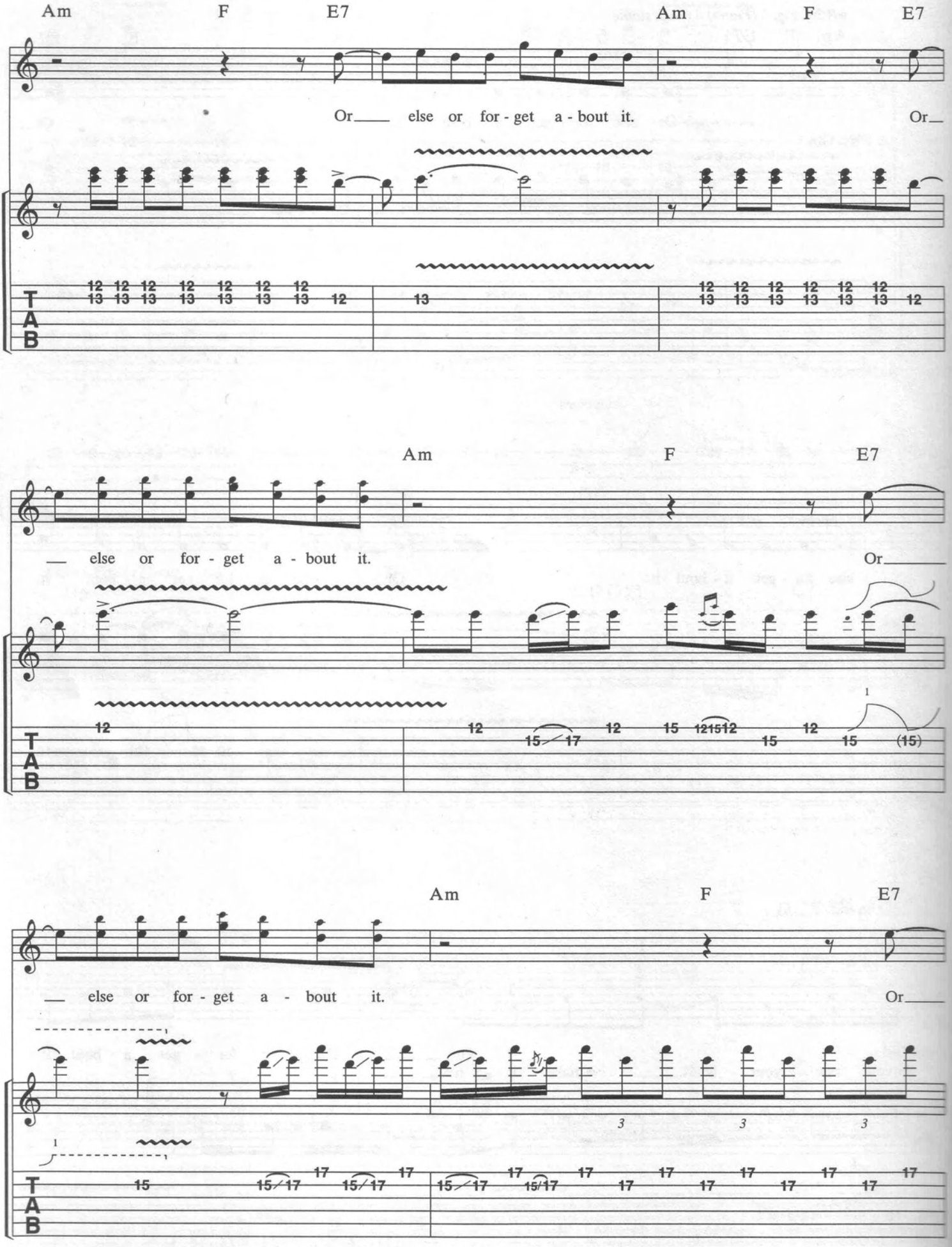
D.S.S. 𝄋𝄋 *al Coda II*



Coda II

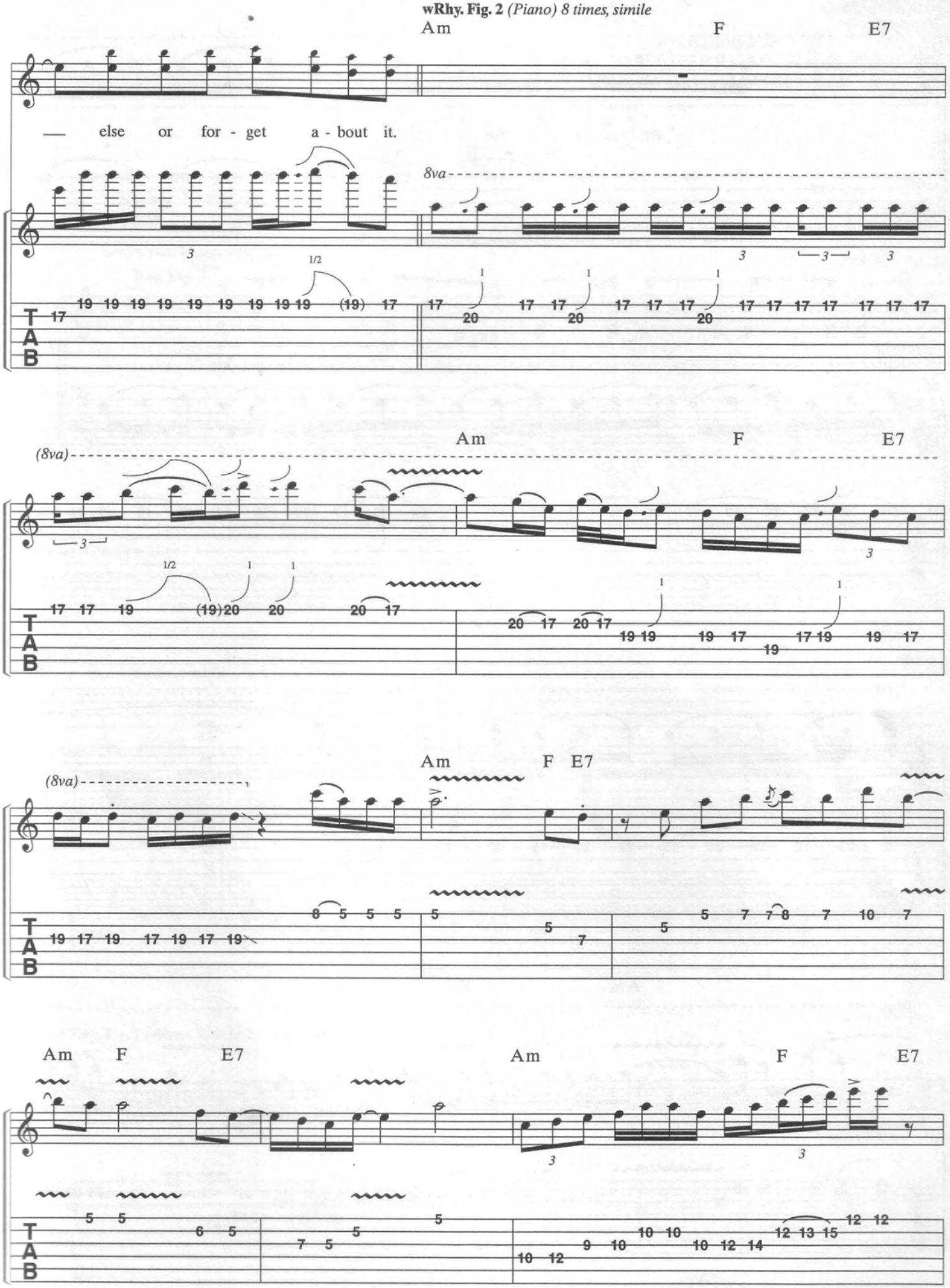
w/Rhy. Fig. 2 *(Piano) 8 times, simile*

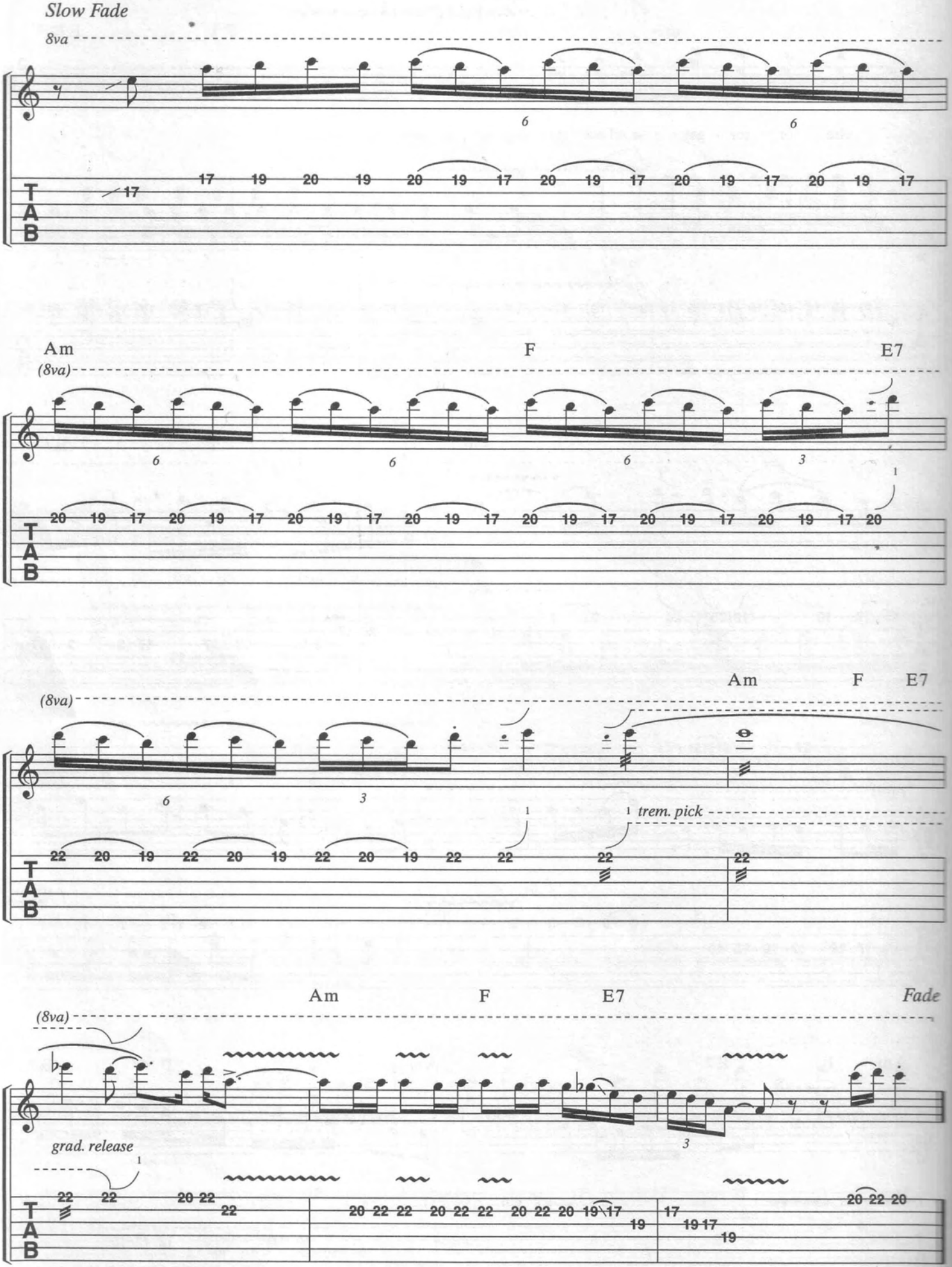



Am F E7 Am F E7
Or else or for - get a - bout it. Or
Am F E7
else or for - get a - bout it. Or
Am F E7
else or for - get a - bout it. Or
T A B

Outro:

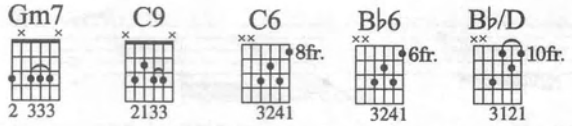
wRhy. Fig. 2 *(Piano) 8 times, simile*




Slow Fade
8va
Am
F
E7
(8va)
trem. pick
Fade
grad. release

WISHING IT WAS

Words and Music by
EAGLE-EYE CHERRY, MICHAEL SIMPSON,
JON KING and MARK NISHITA



Slowly ♩ = 84

Intro:

Gm7 C9

Acous. Gtr. 1 *(nylon string)*

Rhy. Fig. 1 **end Rhy. Fig. 1**

mf fingerstyle

Gm7 C9

Elec. Gtr. 1 *(w/dist.)*

mf

Acous. Gtr. 1

w//Rhy. Fig. 1 *(Acous. Gtr. 1) 2 times, simile*

Gm7 C9

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Gm7 C9

Verses 1 & 2:
w/Rhy. Fig. 1 *(Acous. Gtr. 1) 4 times, simile*
w/Lead Fig. 1 *(Elec. Gtr. 2) 2 times, simile (Verse 2 only)*

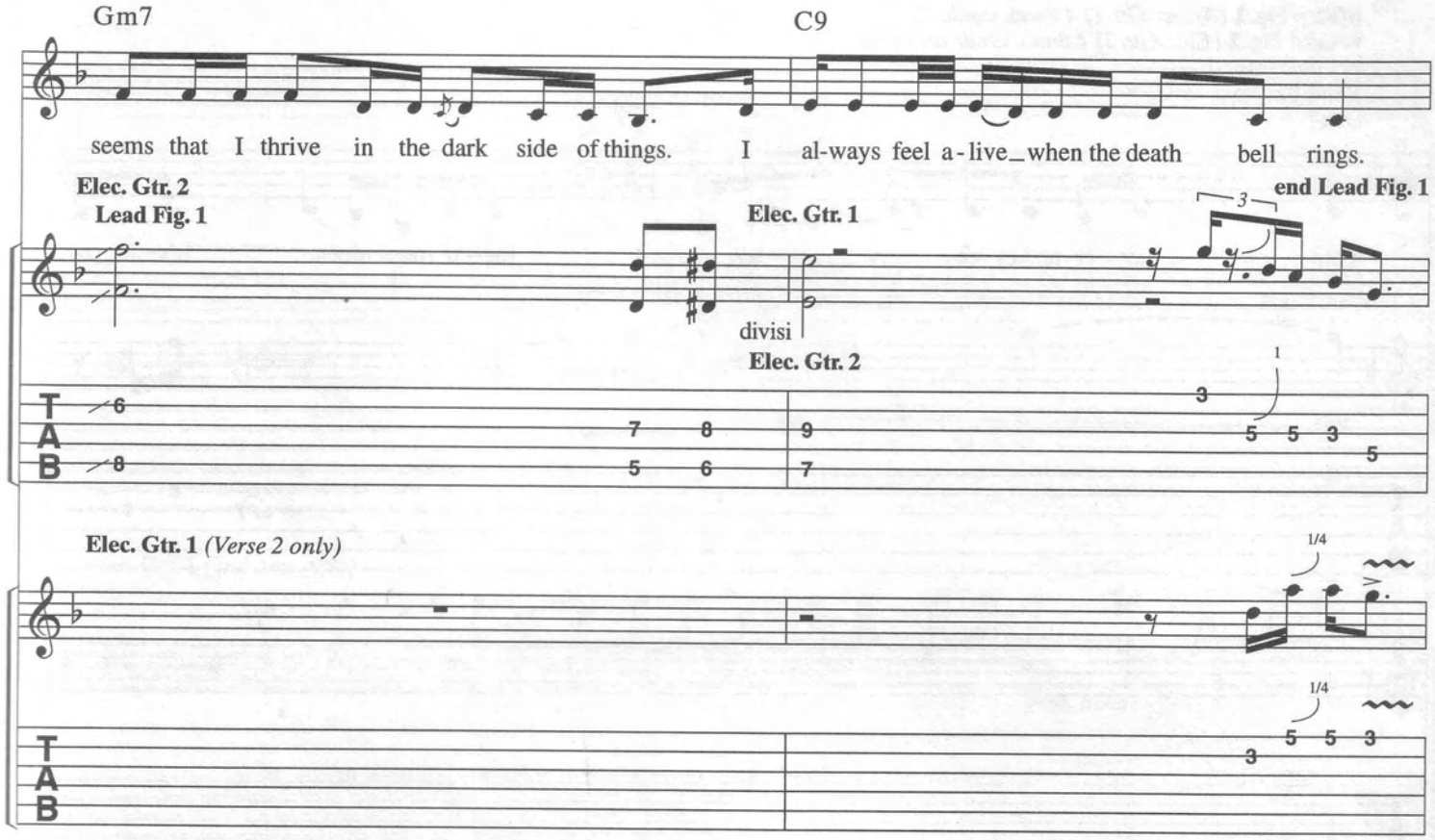
Gm7 C9

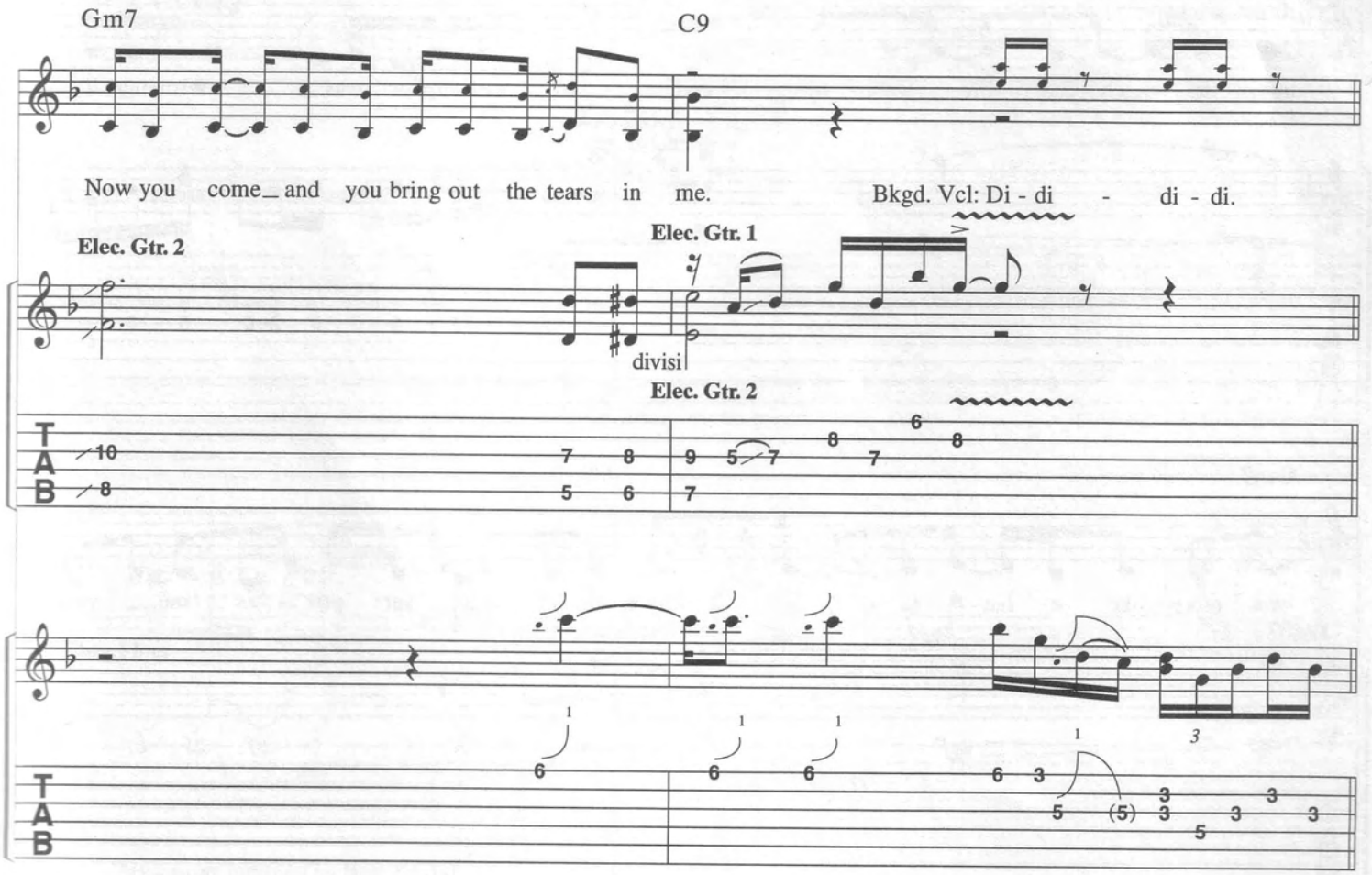
1. Beau - ty and grace is what touch - es me most. Good times can put me in fear. I
(2.) feel - ing won't last, 'cause I can - not sur - vive. I tell you I've been here be - fore. I'm
di - di.

Elec. Gtr. 1 *(Verse 2 only)*

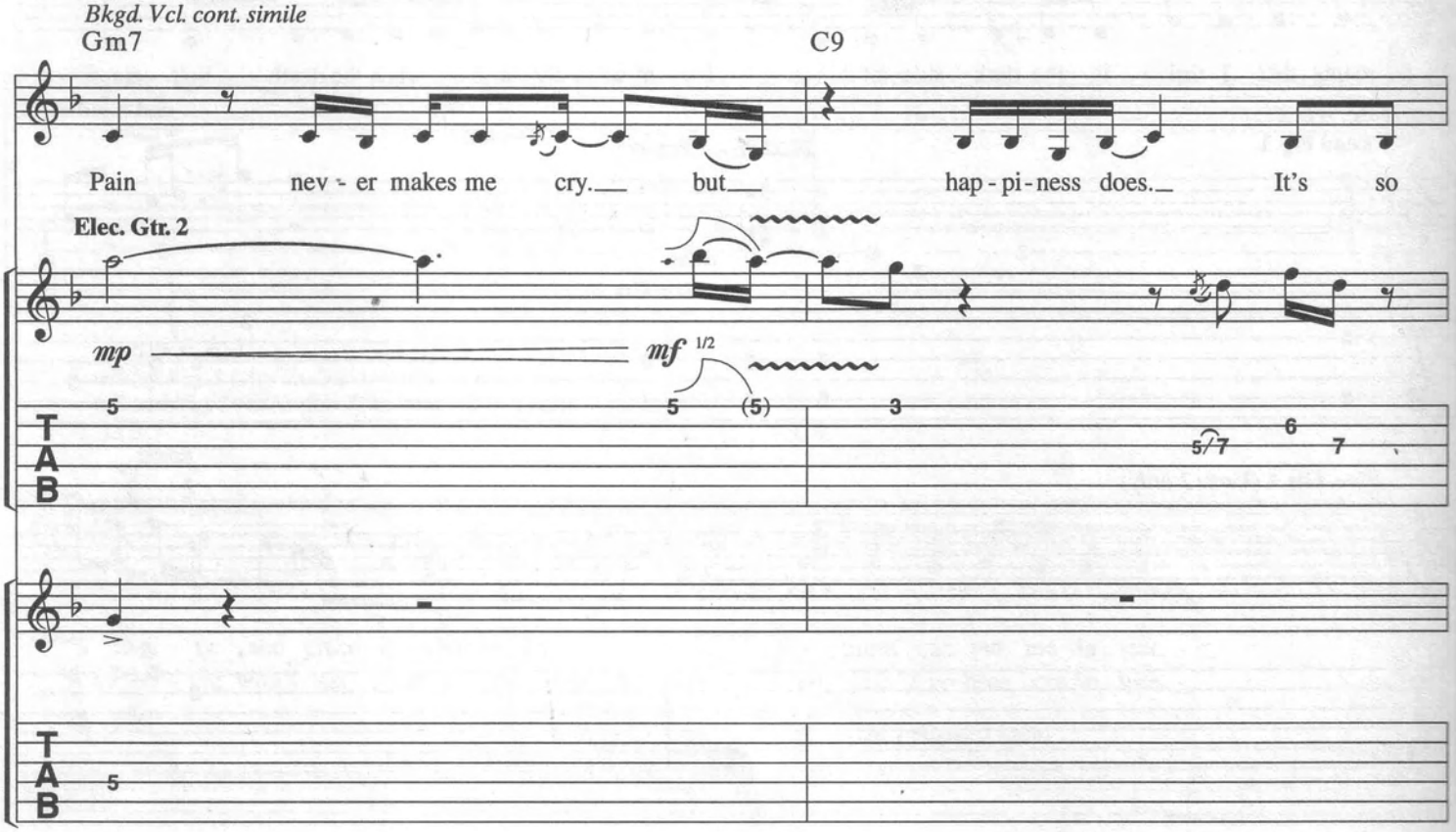
Gm7 C9

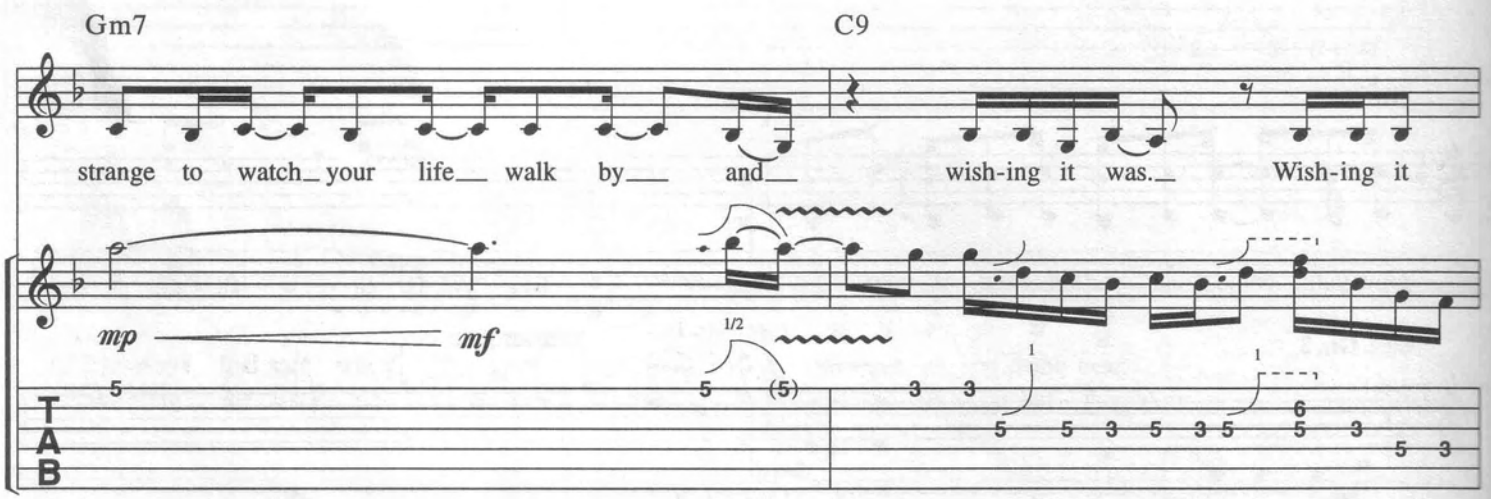
al - ways feel safe when things_ are bad.__ So I can-not let you come near. It
mov-ing so fast, it's a mat - ter of time. One of us walks out that door. It

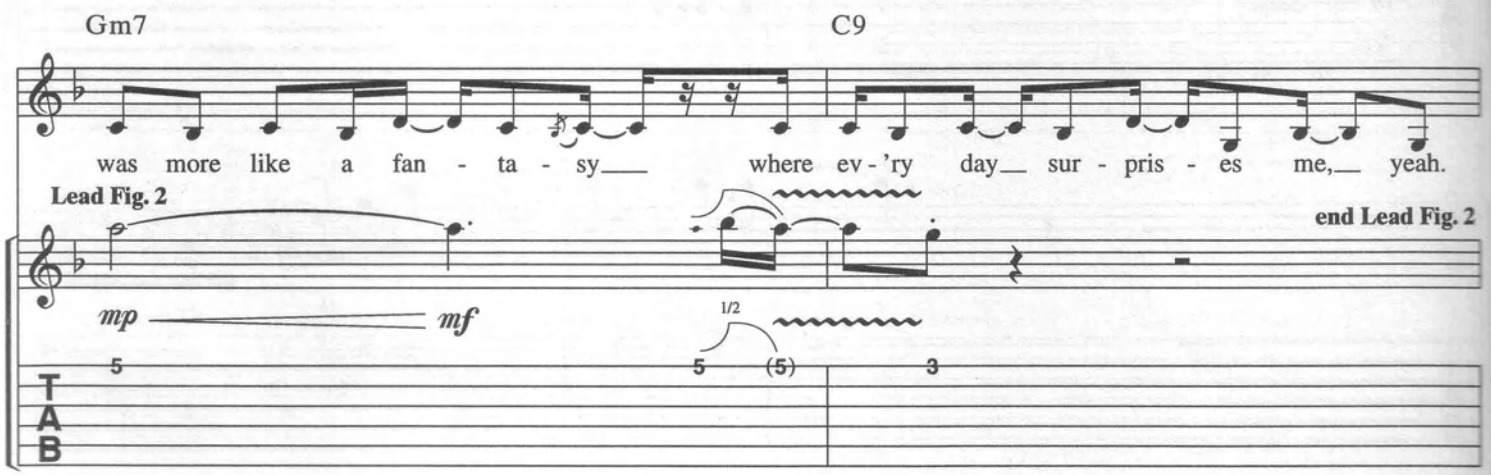

Gm7
C9
seems that I thrive in the dark side of things. I al-ways feel a-live_when the death bell rings.
Elec. Gtr. 2
Lead Fig. 1
Elec. Gtr. 1
end Lead Fig. 1
divisi
Elec. Gtr. 2
Elec. Gtr. 1 (Verse 2 only)
T
A
B


Gm7
C9
Now you come_ and you bring out the tears in me.
Bkgd. Vcl: Di - di - di - di.
Elec. Gtr. 2
Elec. Gtr. 1
divisi
Elec. Gtr. 2
T
A
B

𝄋 *Chorus:*
w/Rhy. Fig. 1 *(Acous. Gtr. 1) 4 times, simile*
w/Lead Fig. 2 *(Elec. Gtr. 2) 4 times, simile on repeat*
Vcl. dbld. 8va
Bkgd. Vcl. cont. simile







To Coda 𝄌

Gm7 C9

Wish-ing it was.

mp *mf*

Elec. Gtr. 1 *(2nd time only)*

grad. bend

Acous. Gtr. 1 tacet

*Gm7 C9

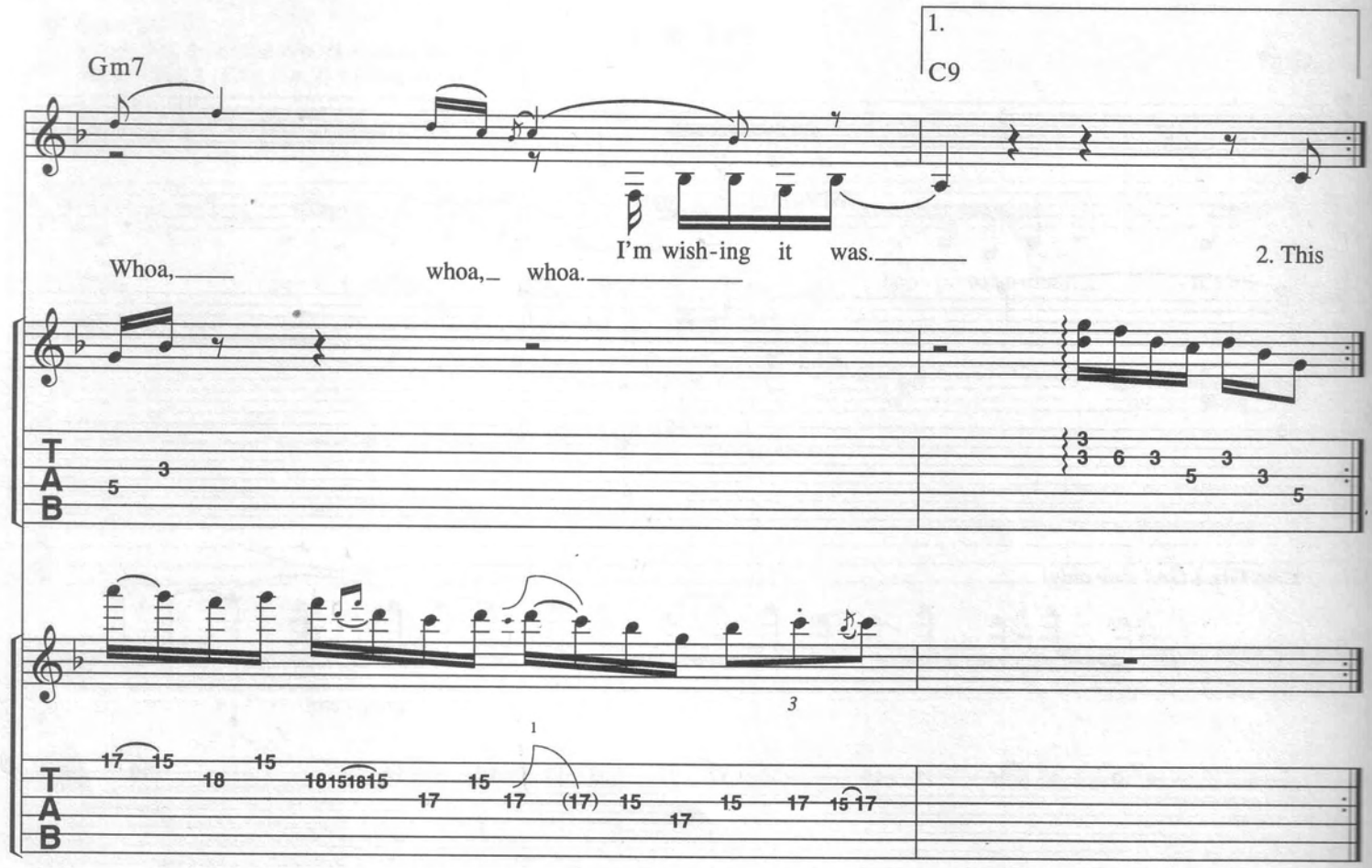
Bkgd. Vcl. Fig. 1

end Bkgd. Vcl. Fig. 1

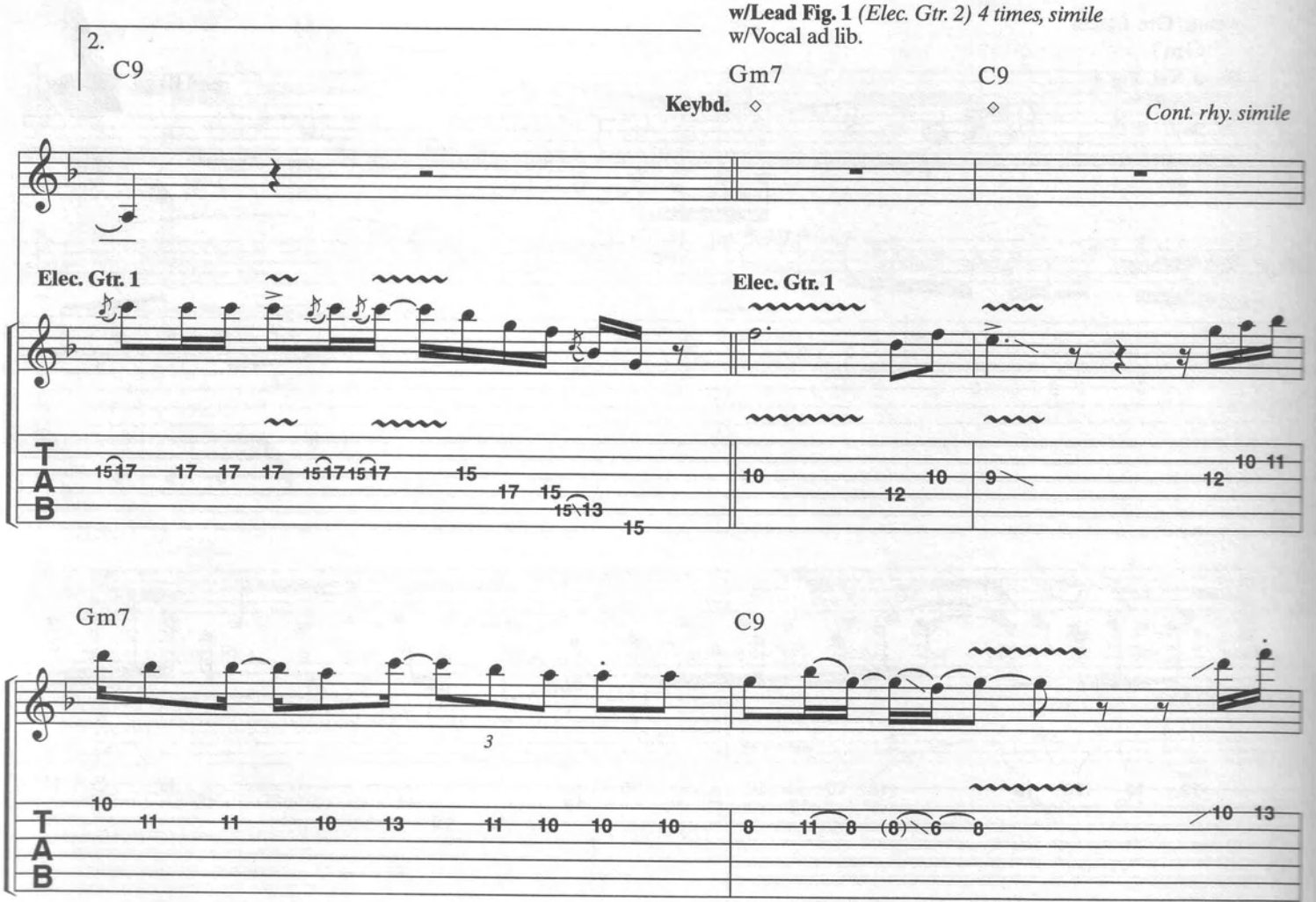
Wish-ing it was.

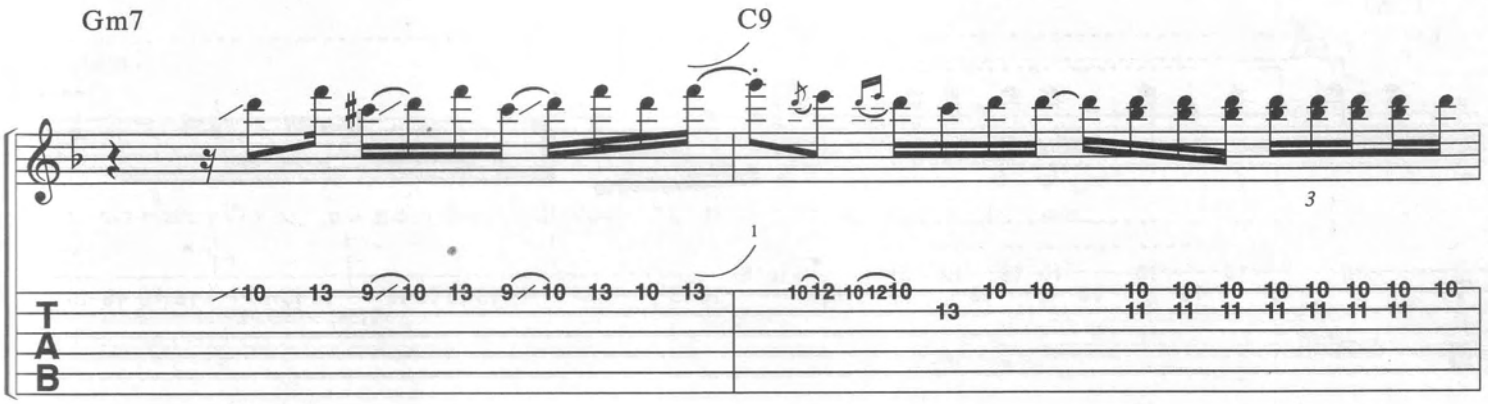
Bkgd. Vcl.: Whoa, whoa, whoa.

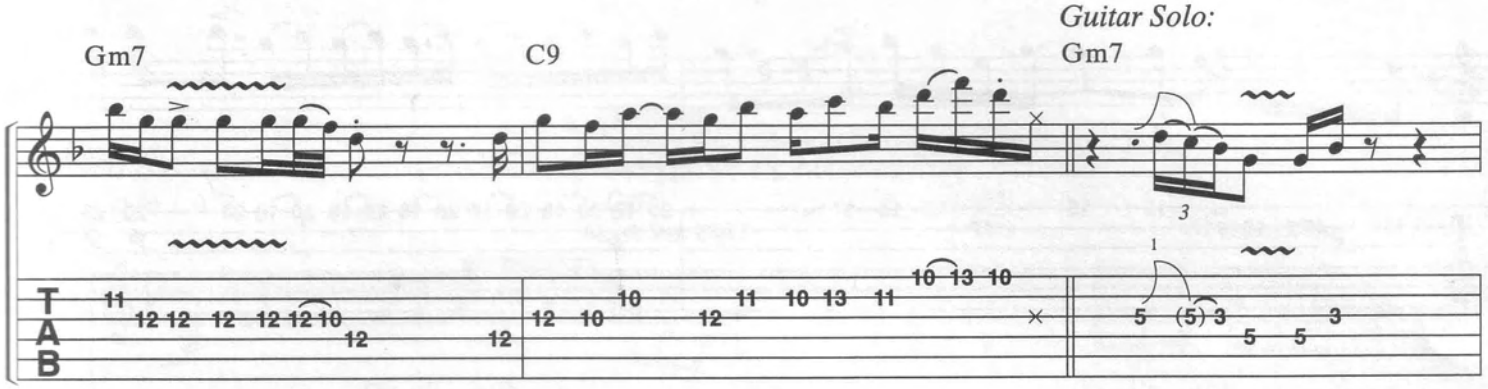
*Harmony outlined by Bass/Keybd.

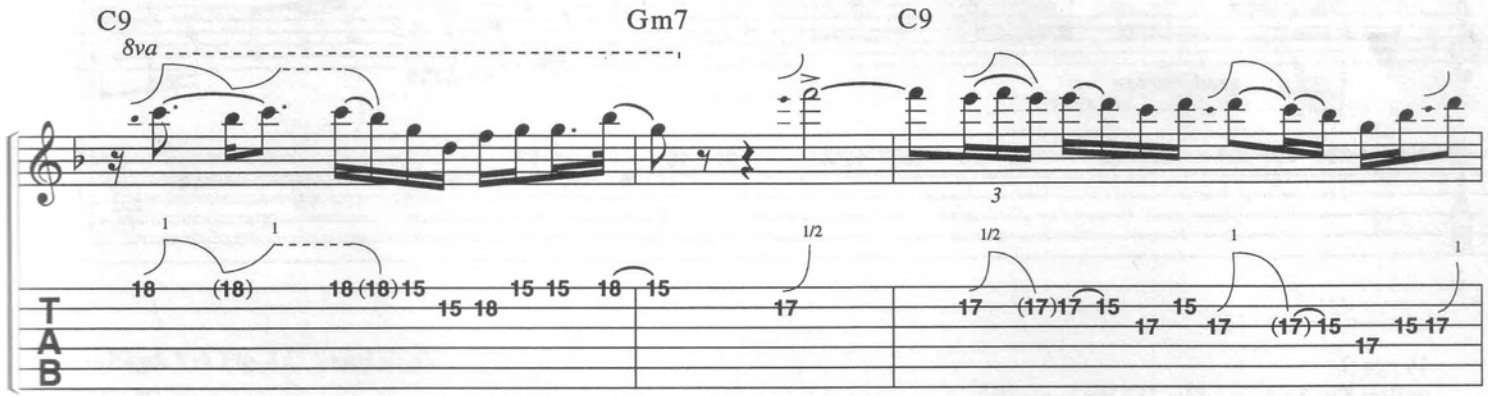


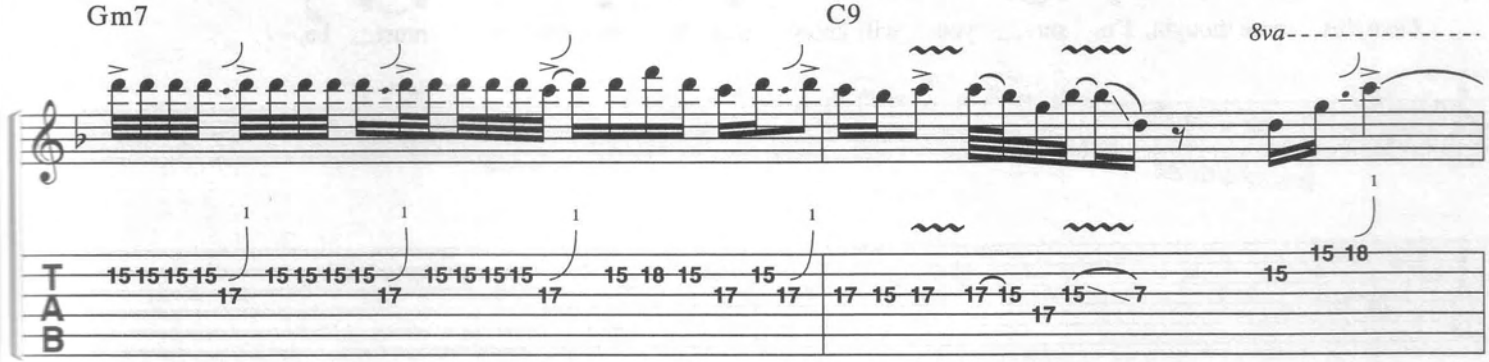
Interlude:
w/Lead Fig. 1 *(Elec. Gtr. 2) 4 times, simile*
w/Vocal ad lib.

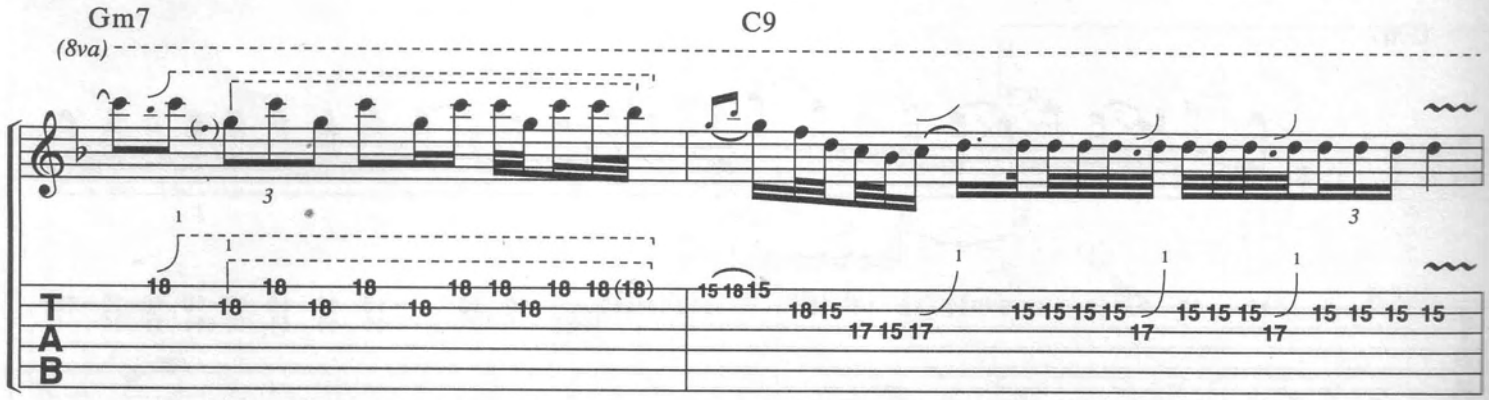



Gm7
C9
3
1
T
A
B

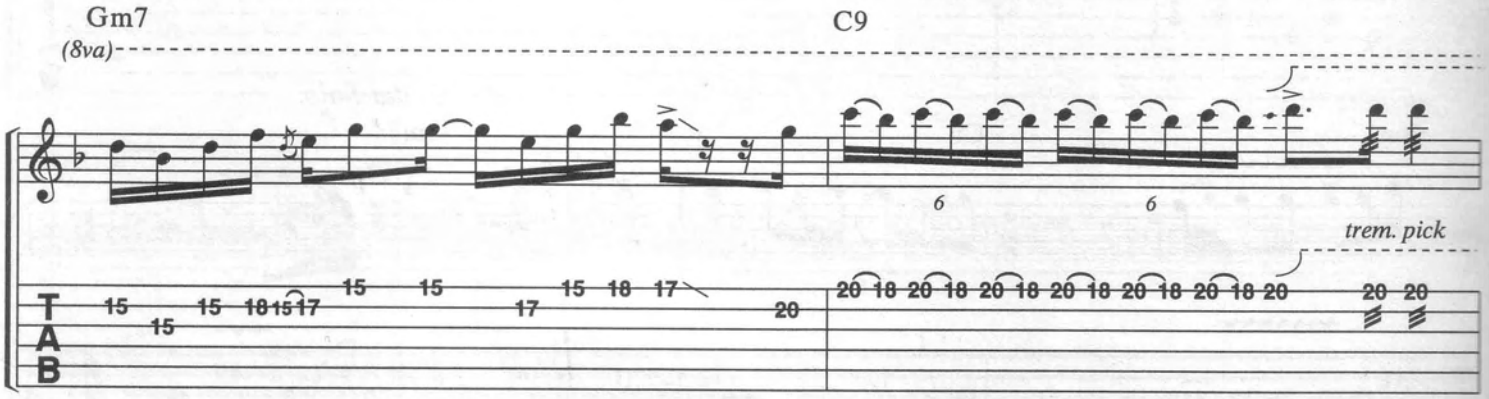

Guitar Solo:
Gm7
C9
Gm7
3
1
T
A
B

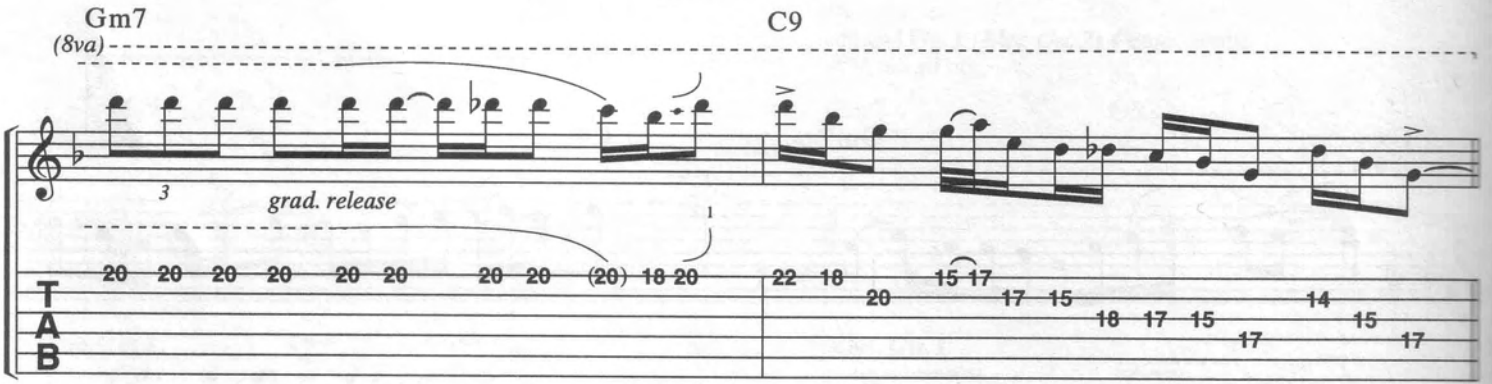

C9
8va
Gm7
C9
3
1
1/2
T
A
B


Gm7
C9
8va
1
T
A
B



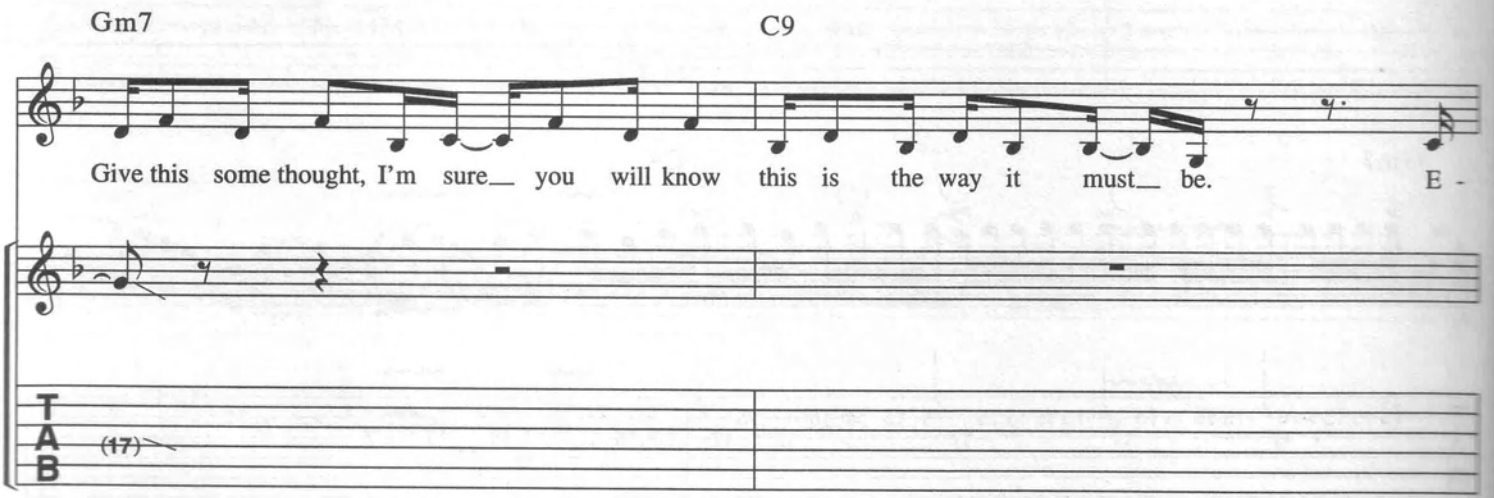
w/Lead Fig. 1 *(Elec. Gtr. 2) 2 times, simile*

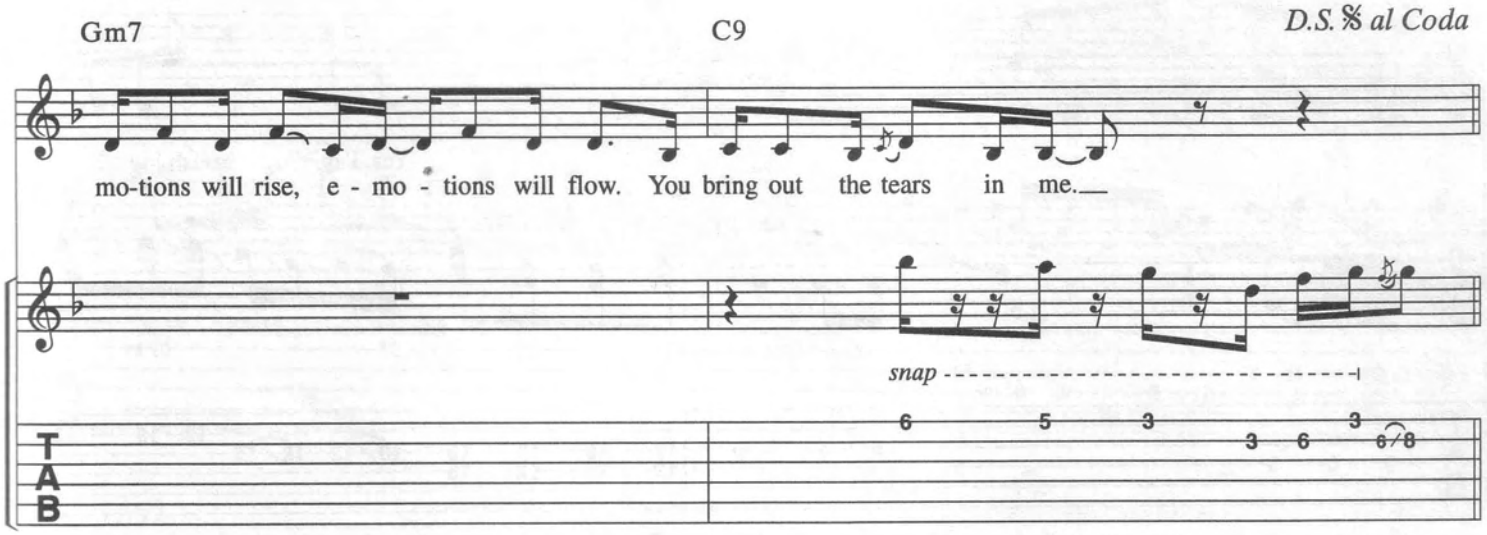




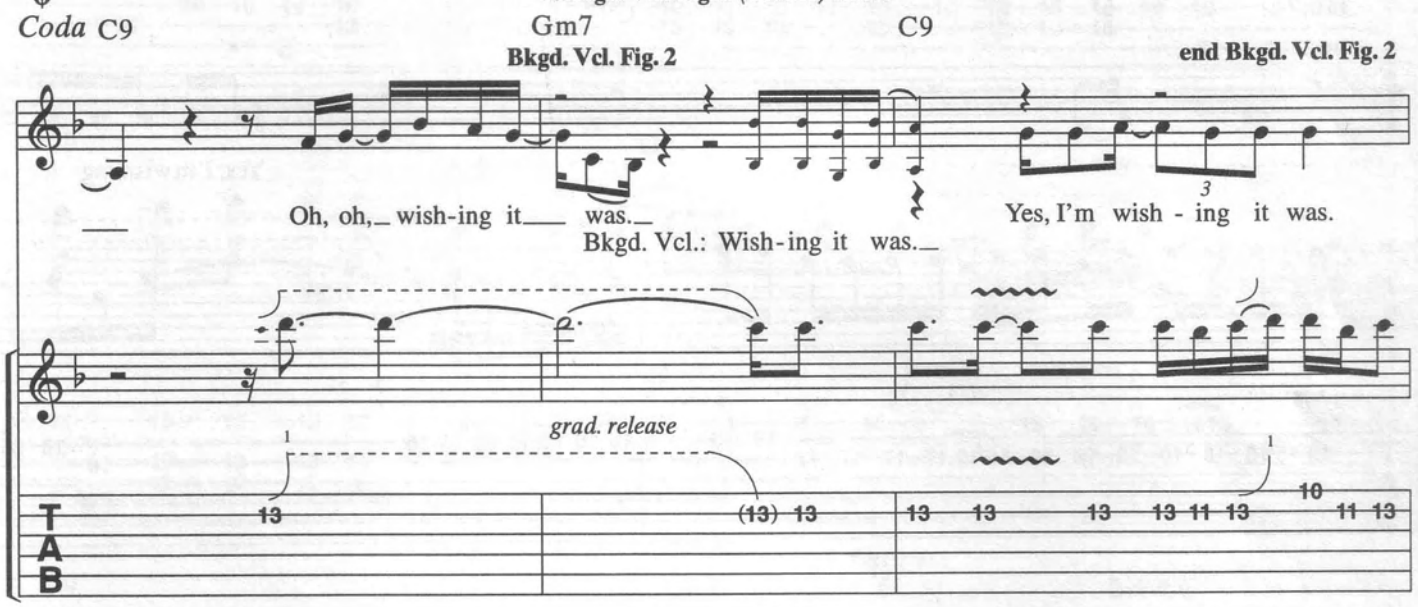
Verse 3:

w/Rhy. Fig. 1 *(Acous. Gtr. 1) 2 times, simile*

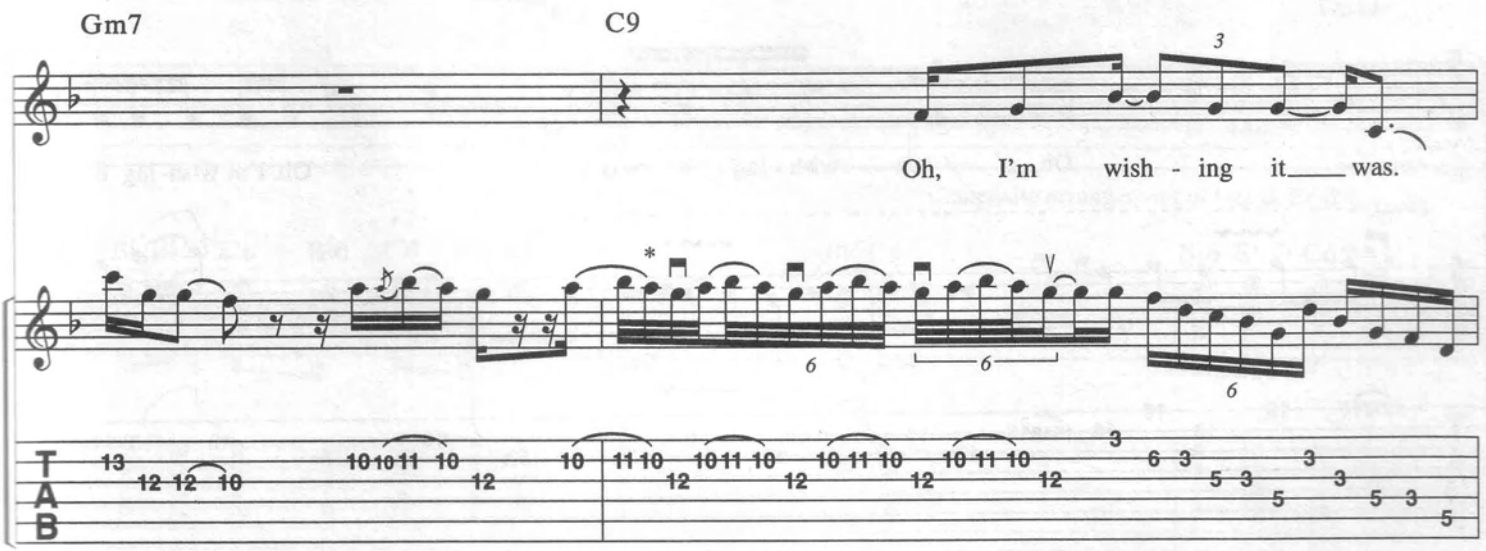




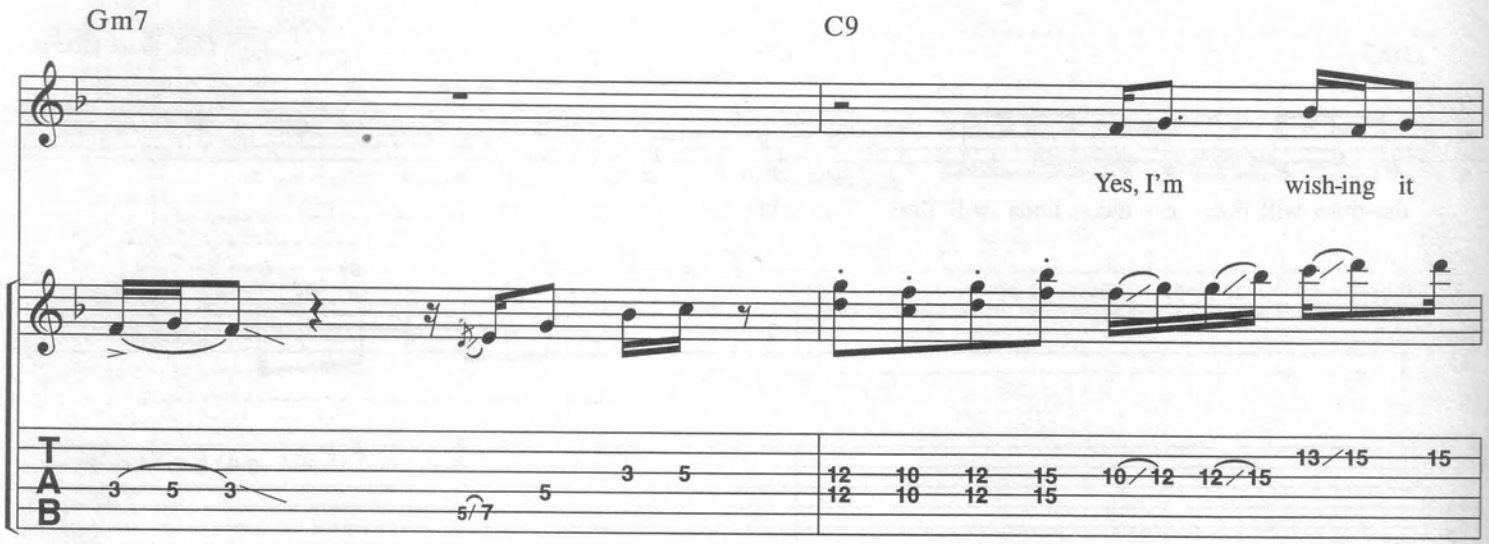
Chorus:
w/Rhy. Fig. 1 *(Acous. Gtr. 1) 8 times, simile*
w/Bkgd. Vcl. Fig. 1 *(8 times) simile*

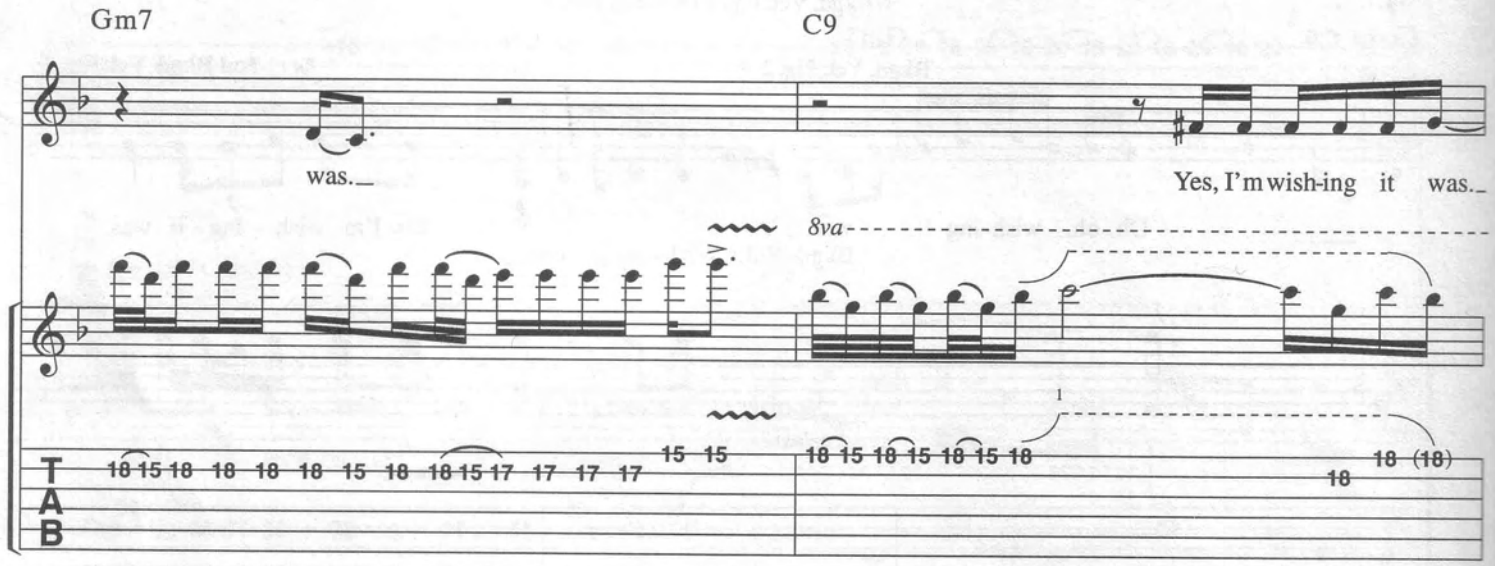


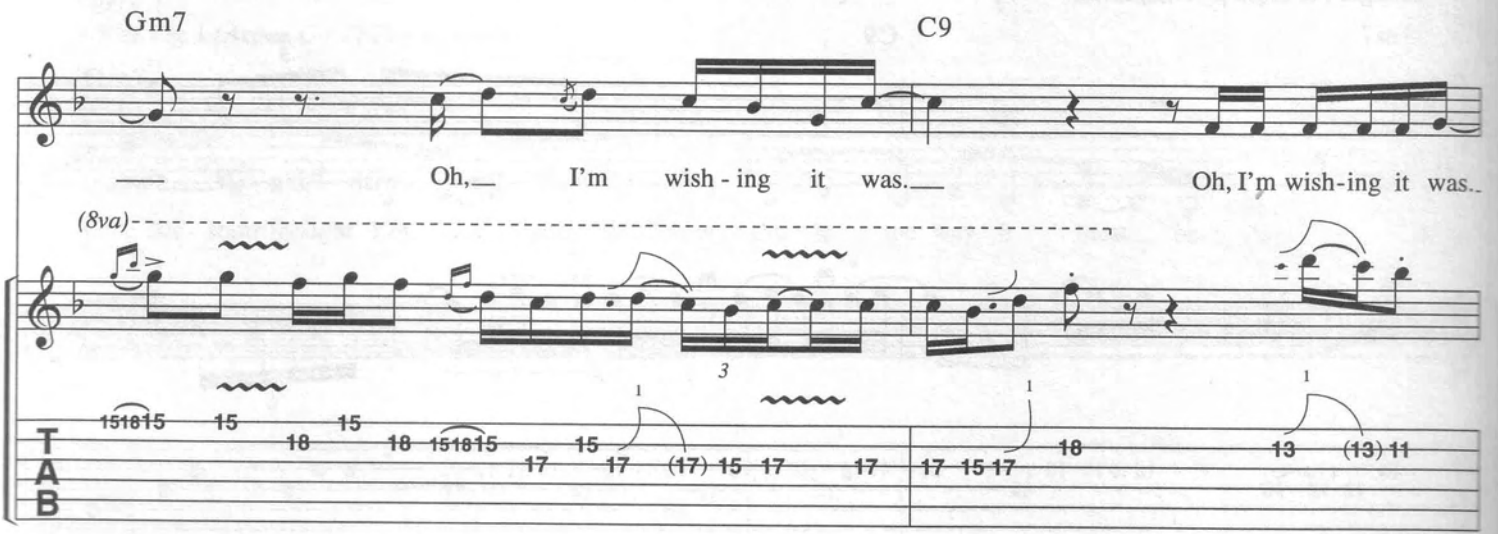
w/Bkgd. Vcl. Fig. 2 *(5 times) simile*



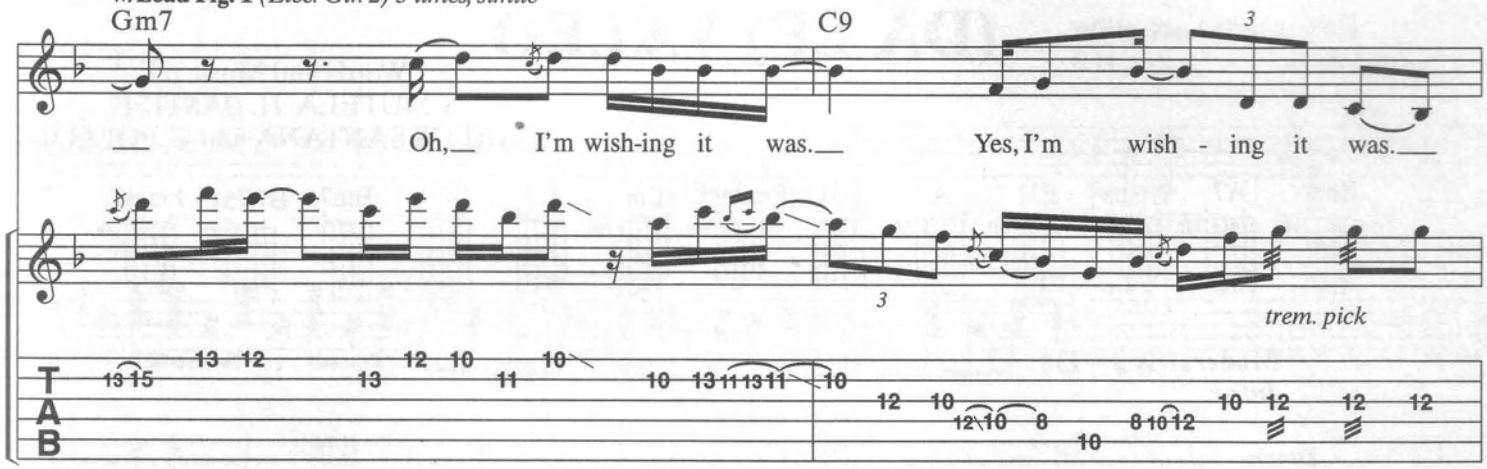
* ⊓ = right hand down-stroke.
V = up-stroke.

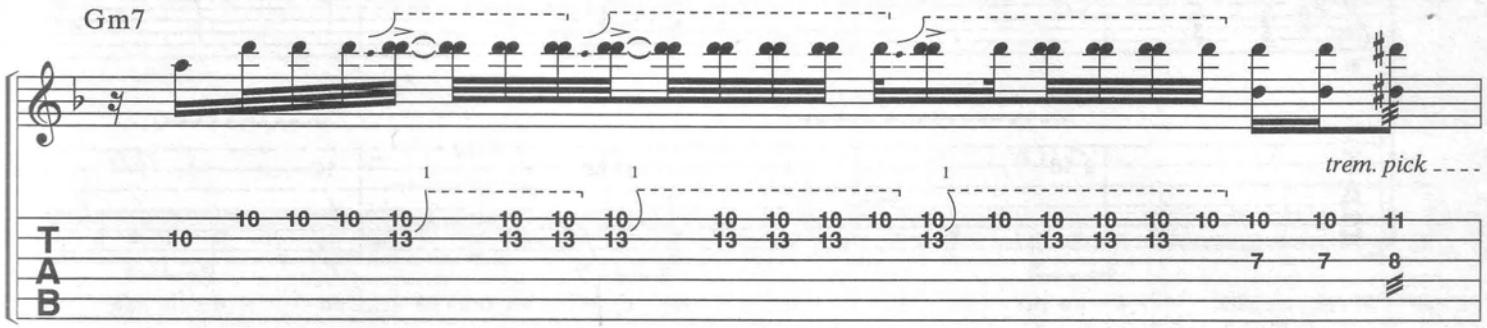

Gm7
C9
Yes, I'm wish-ing it
T
A
B

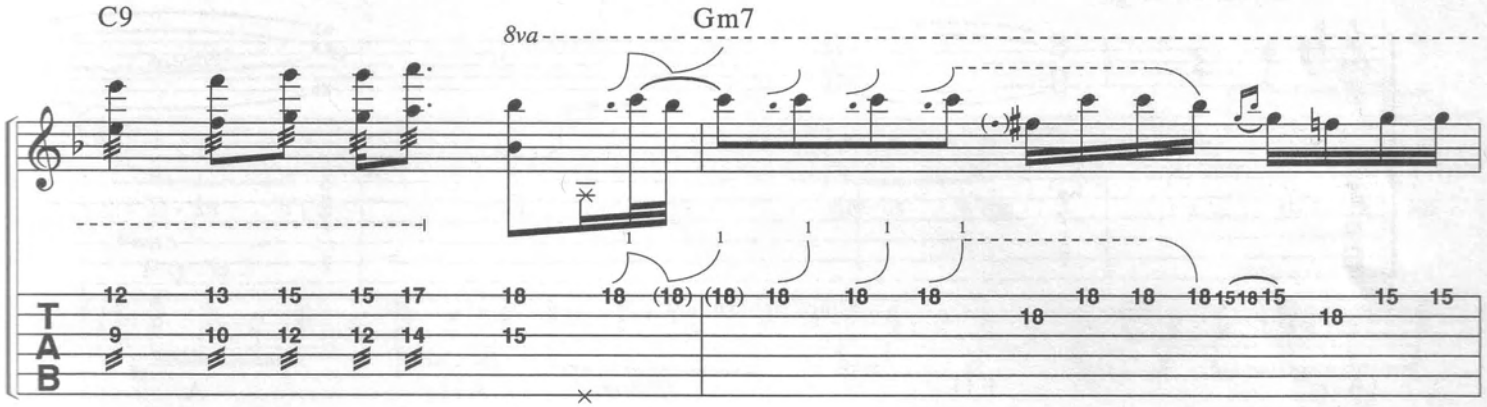

Gm7
C9
was.
Yes, I'm wish-ing it was.
8va
T
A
B

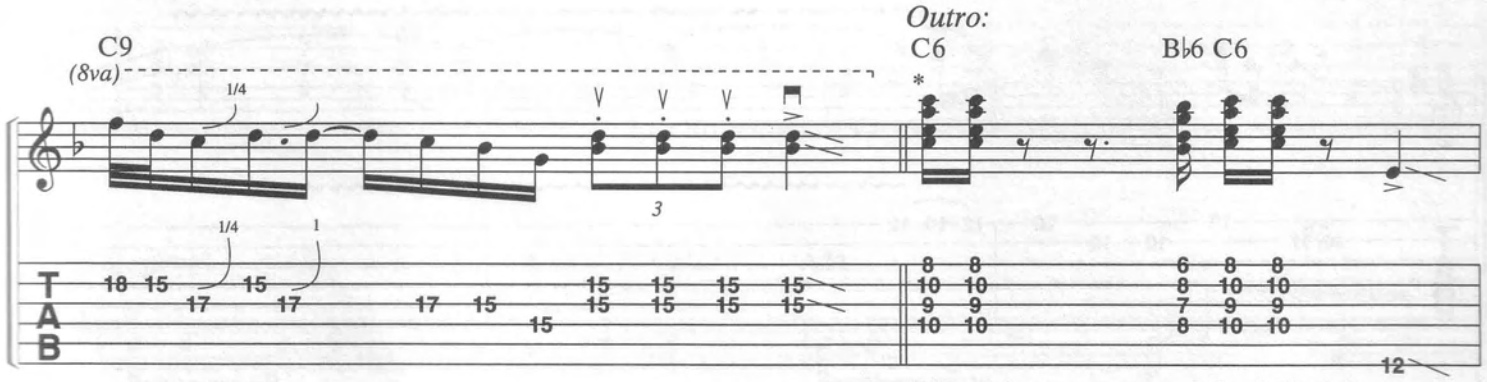

Gm7
C9
Oh, I'm wish - ing it was.
Oh, I'm wish-ing it was.
(8va)
T
A
B

w/Lead Fig. 1 *(Elec. Gtr. 2) 3 times, simile*

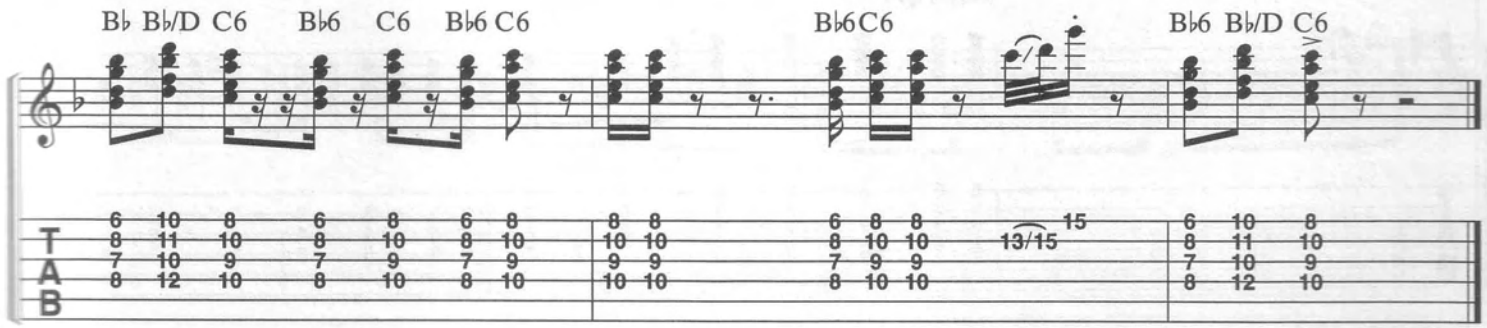






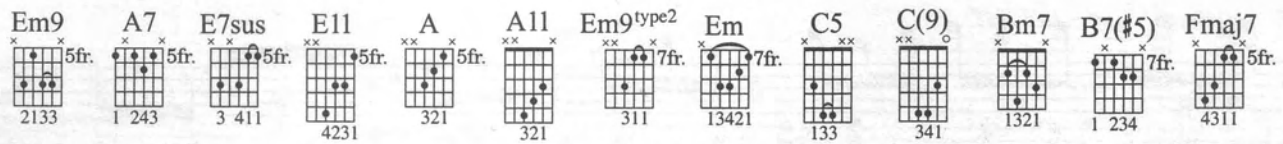


*Composite arrangement of Gtr. & Keybd.



(DA LE) YALEO

Words and Music by
S. MUTELA, H. BASTIEN,
CARLOS SANTANA and C. POLLONI



Moderately ♩ = 130

Intro:

Drums

Elec. Gtr. 1 *(dist.)*

Em9 *(A7) E7sus

Keybd. *(arr. for gtr.)*

*Implied harmony.

(A7) E11 A(E bass) A11 A

Piano *(arr. for gtr.)*

Rhy. Fig. 1

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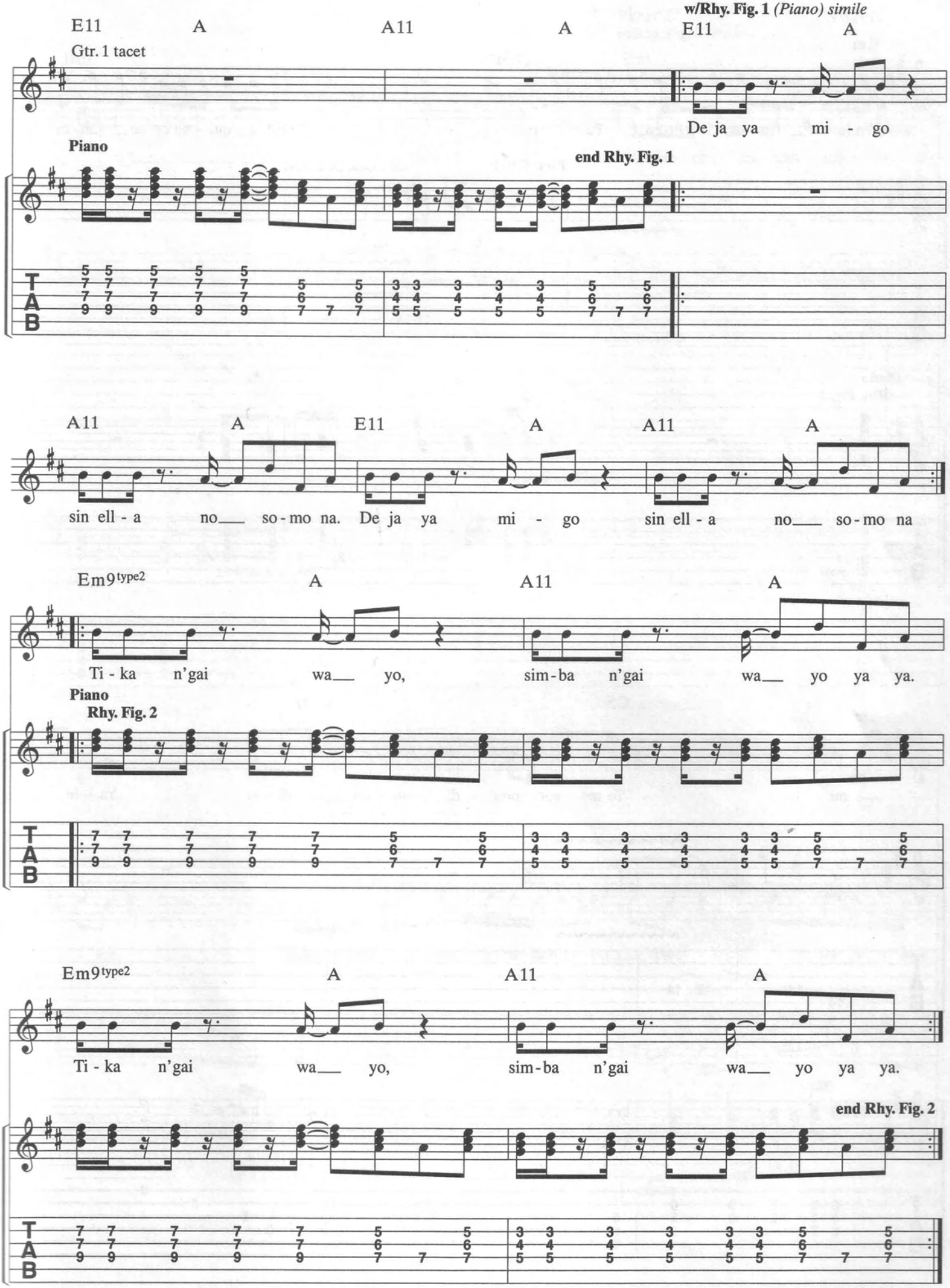

w/Rhy. Fig. 1 (Piano) simile
E11 A A11 A E11 A
Gtr. 1 tacet
De ja ya mi - go
Piano
end Rhy. Fig. 1
A11 A E11 A A11 A
sin ell - a no so - mo na. De ja ya mi - go sin ell - a no so - mo na
Em9type2 A A11 A
Ti - ka n'gai wa yo, sim - ba n'gai wa yo ya ya.
Piano
Rhy. Fig. 2
Em9type2 A A11 A
Ti - ka n'gai wa yo, sim - ba n'gai wa yo ya ya.
end Rhy. Fig. 2
T
A
B

Verse 1:

Em

Yo la ví__ can - tan - do en__ Pa - ris. Ell - a qui - so es - tar__ jun - to de_

Elec. Gtr. 1

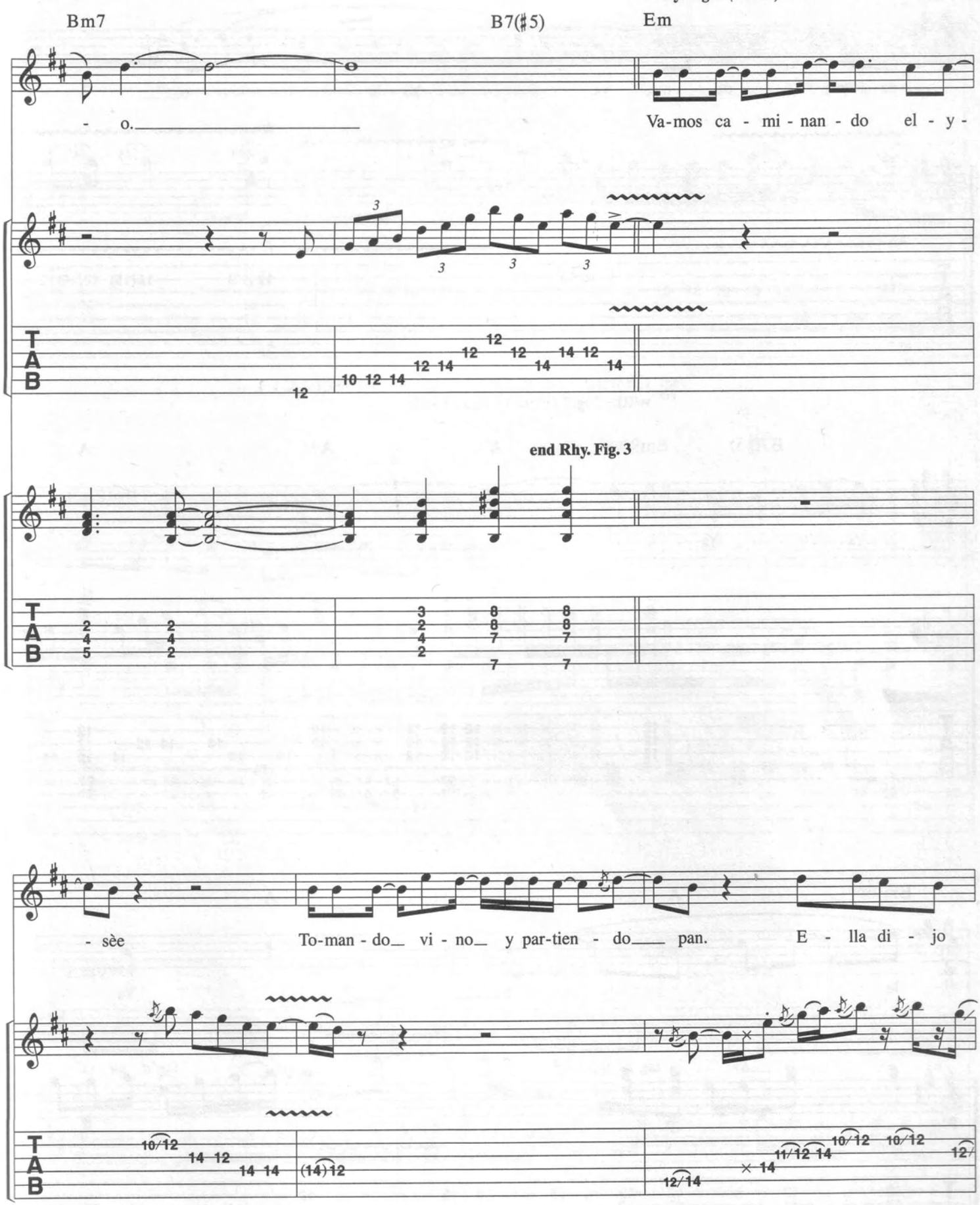
Piano
Rhy. Fig. 3

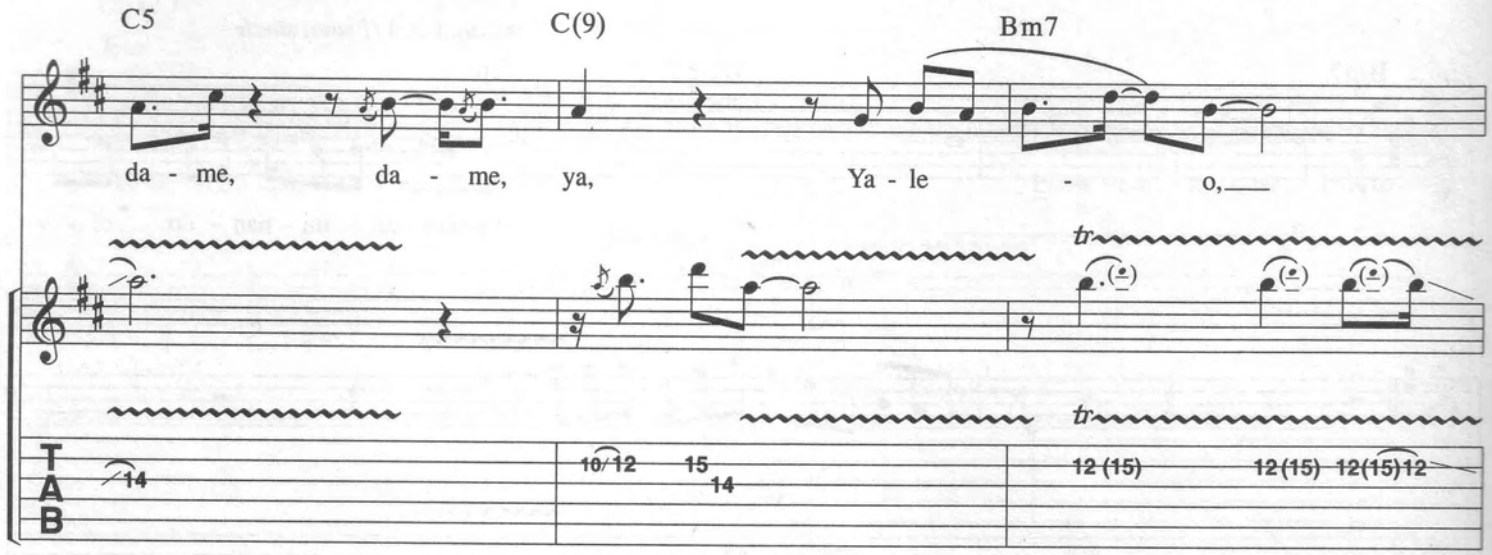
C5 C(9)

__ mi. Yo me sor - pren - dí cuan - do___ di - jo Ya - le -

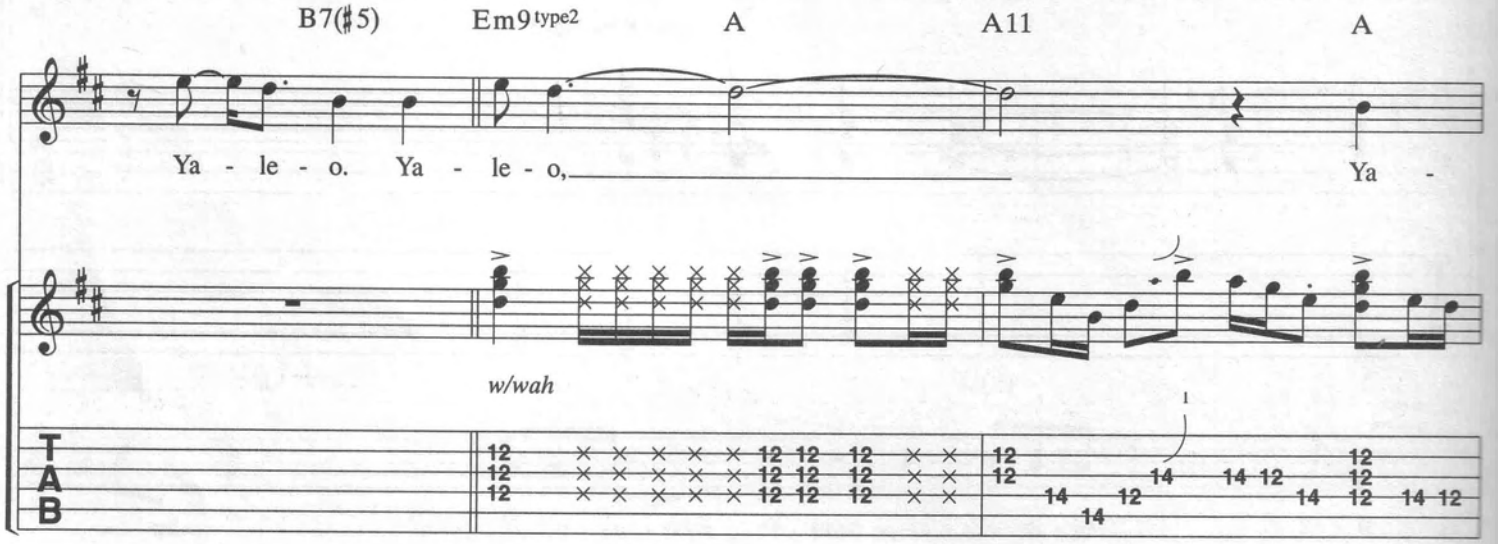
hold

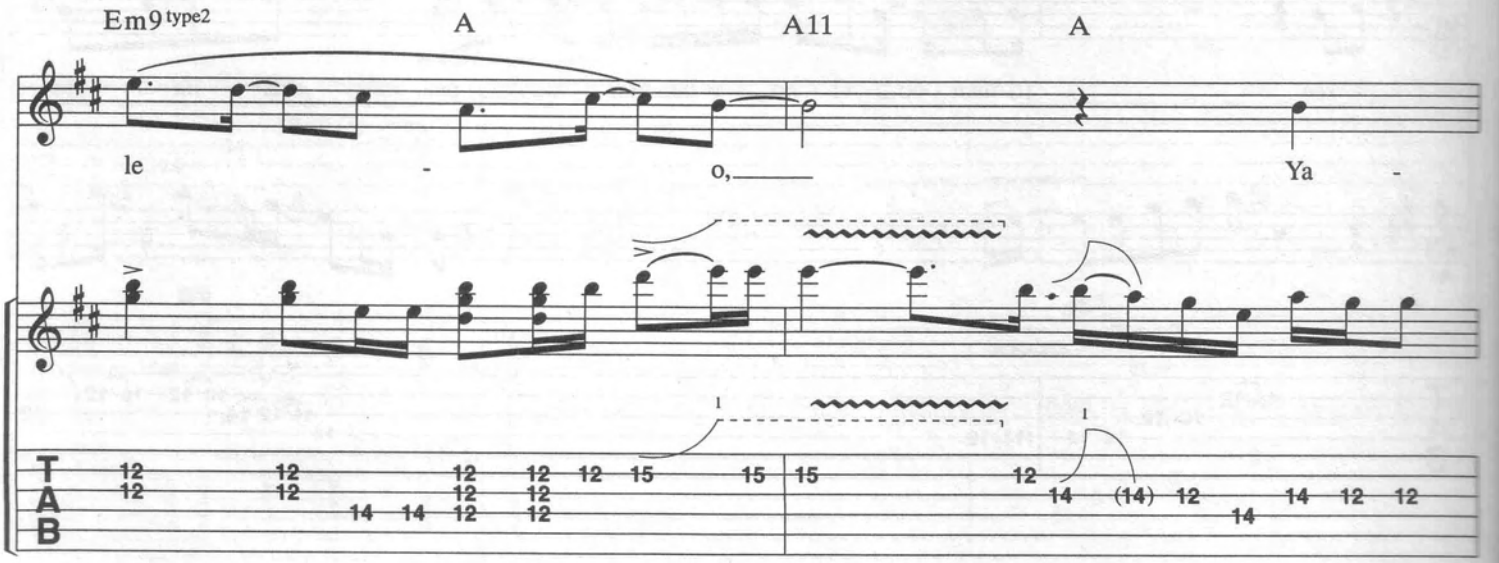
Verse 2:
w/Rhy. Fig. 3 *(Piano) simile*

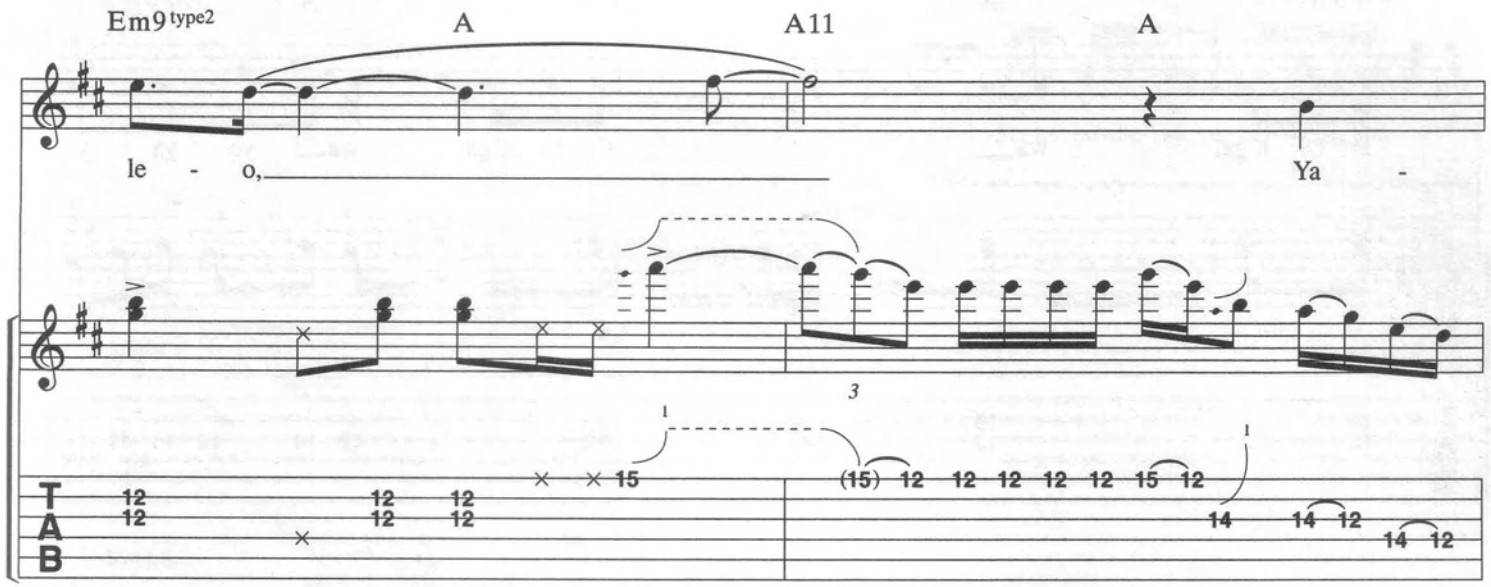


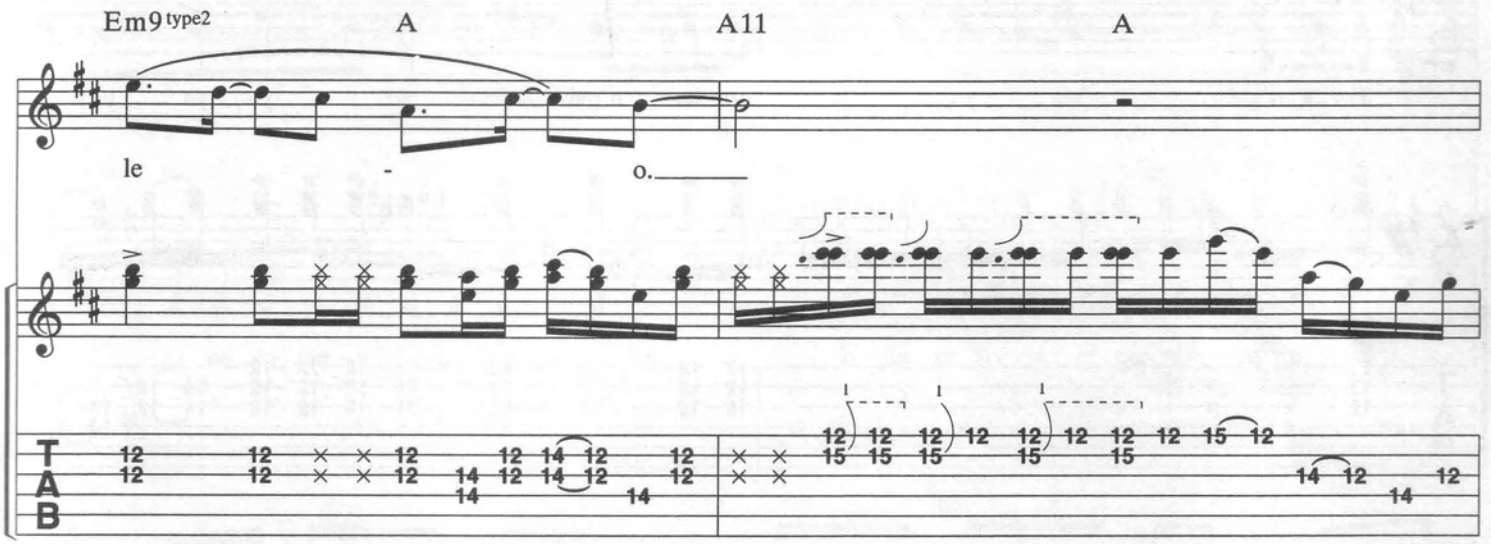


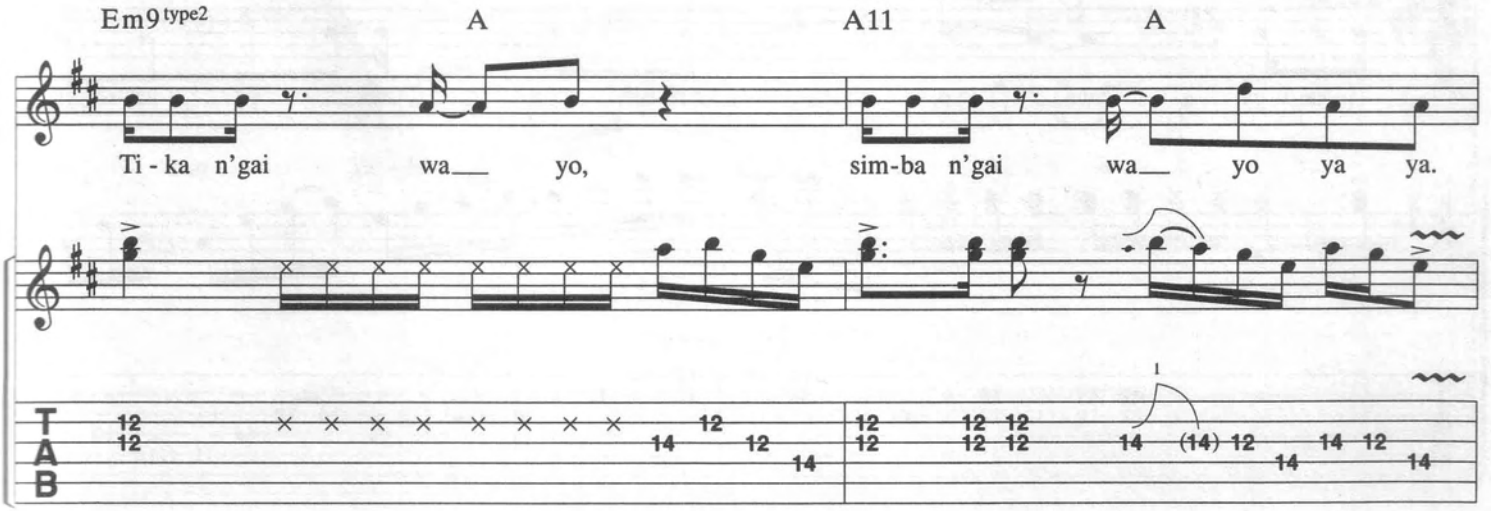
𝄋 *Chorus:*
w/Rhy. Fig. 2 *(Piano) 4 times, simile*

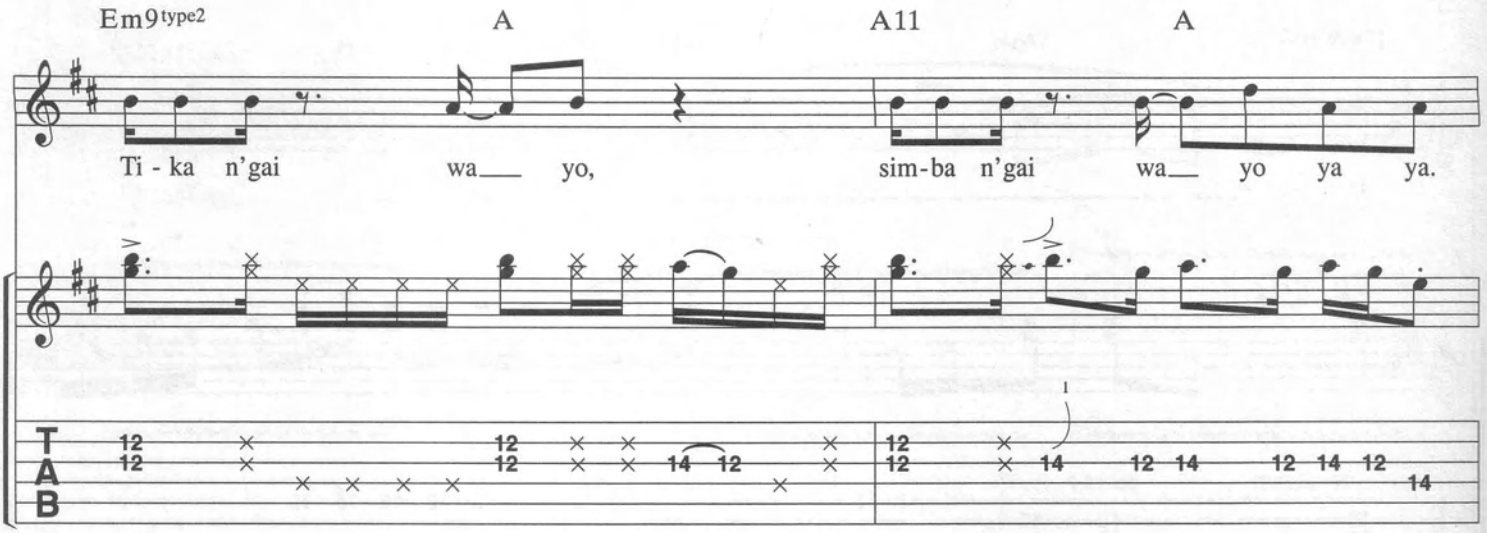


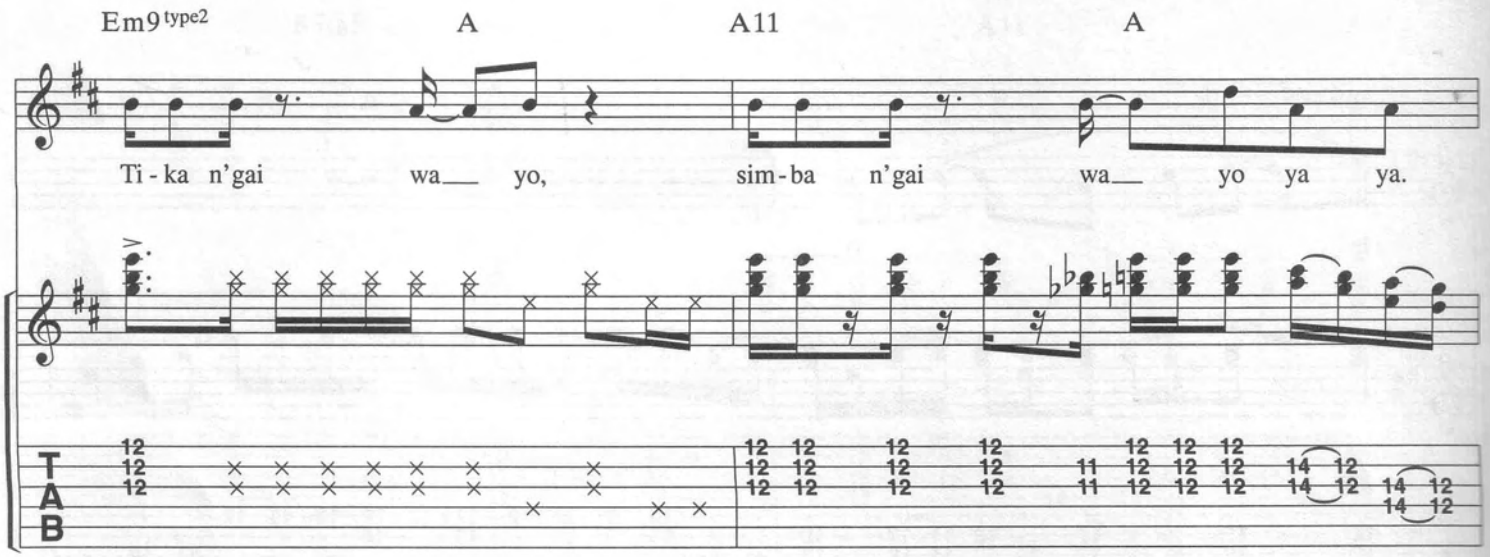



Em9 type2
A
A11
A
le - o,
Ya -

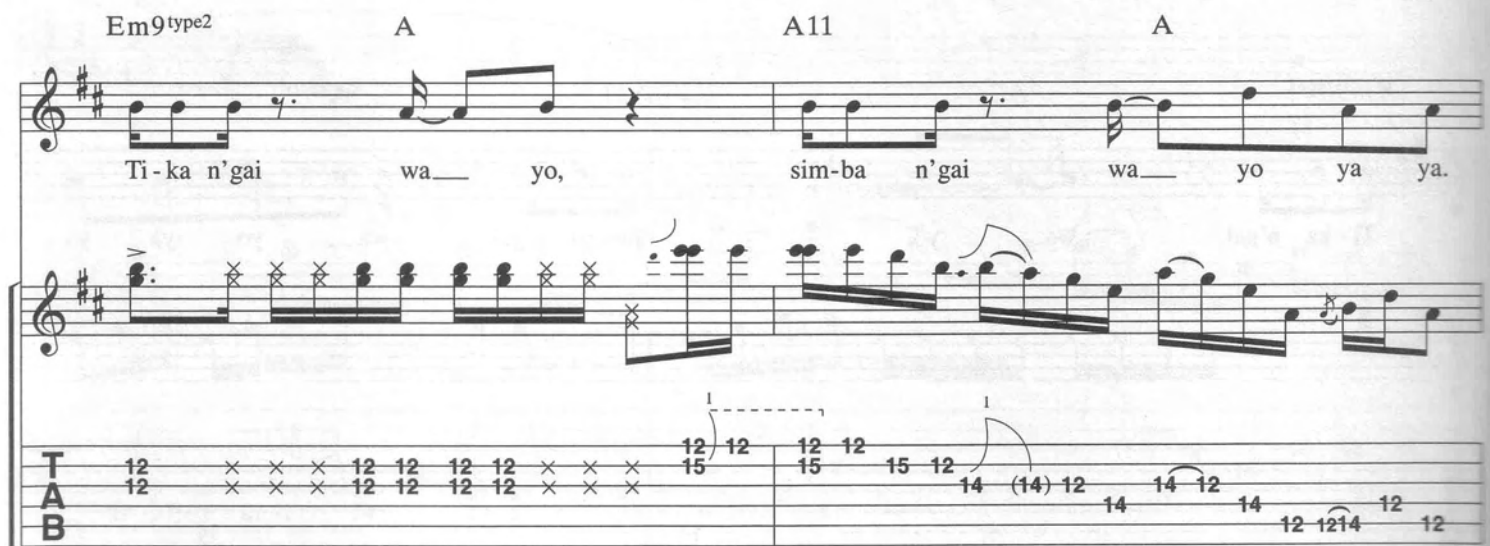

Em9 type2
A
A11
A
le - o.


Em9 type2
A
A11
A
Ti - ka n'gai wa yo,
sim-ba n'gai wa yo ya ya.


Em9type2
A
A11
A
Ti - ka n'gai wa___ yo, sim-ba n'gai wa___ yo ya ya.
T
A
B


Em9type2
A
A11
A
Ti - ka n'gai wa___ yo, sim-ba n'gai wa___ yo ya ya.
T
A
B

To Coda 𝄌


Em9type2
A
A11
A
Ti - ka n'gai wa___ yo, sim-ba n'gai wa___ yo ya ya.
T
A
B

Verse 3:
w/Rhy. Fig. 3 *(Piano) simile*

Em9 type2 Em

Si tu pu-die-ras, de-cir-me a mi,

slight A.H. *mp* tr tr

7 (9)

Keybd.

hold

yo no lo cre-o lo que pa-sa a-qui. E-lla es mí-a y me dá su a-mor.

C5

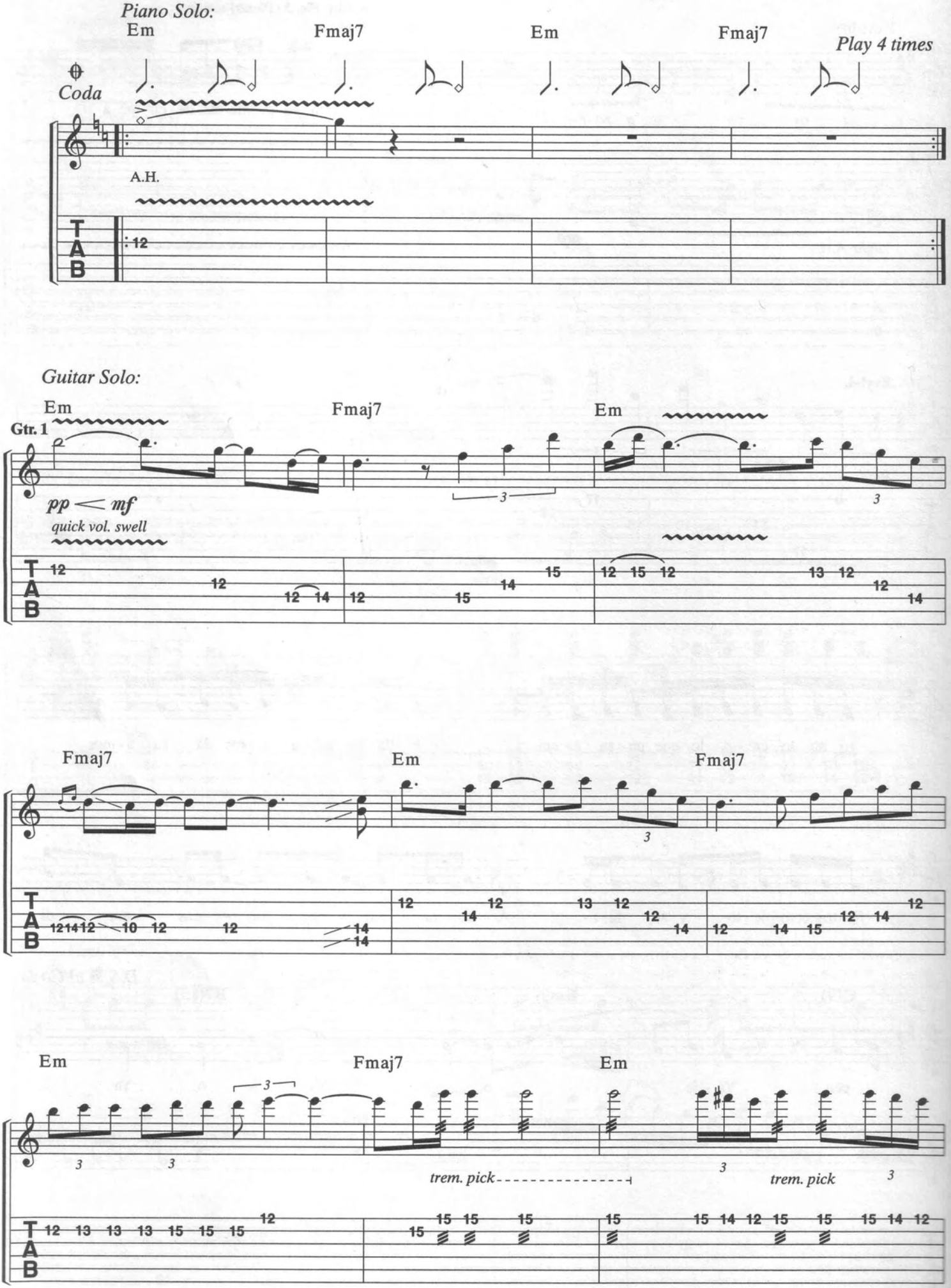
Es-toy com-ple-to y soy fe-líz. A-ho-ra ten-go ni-ños que di-

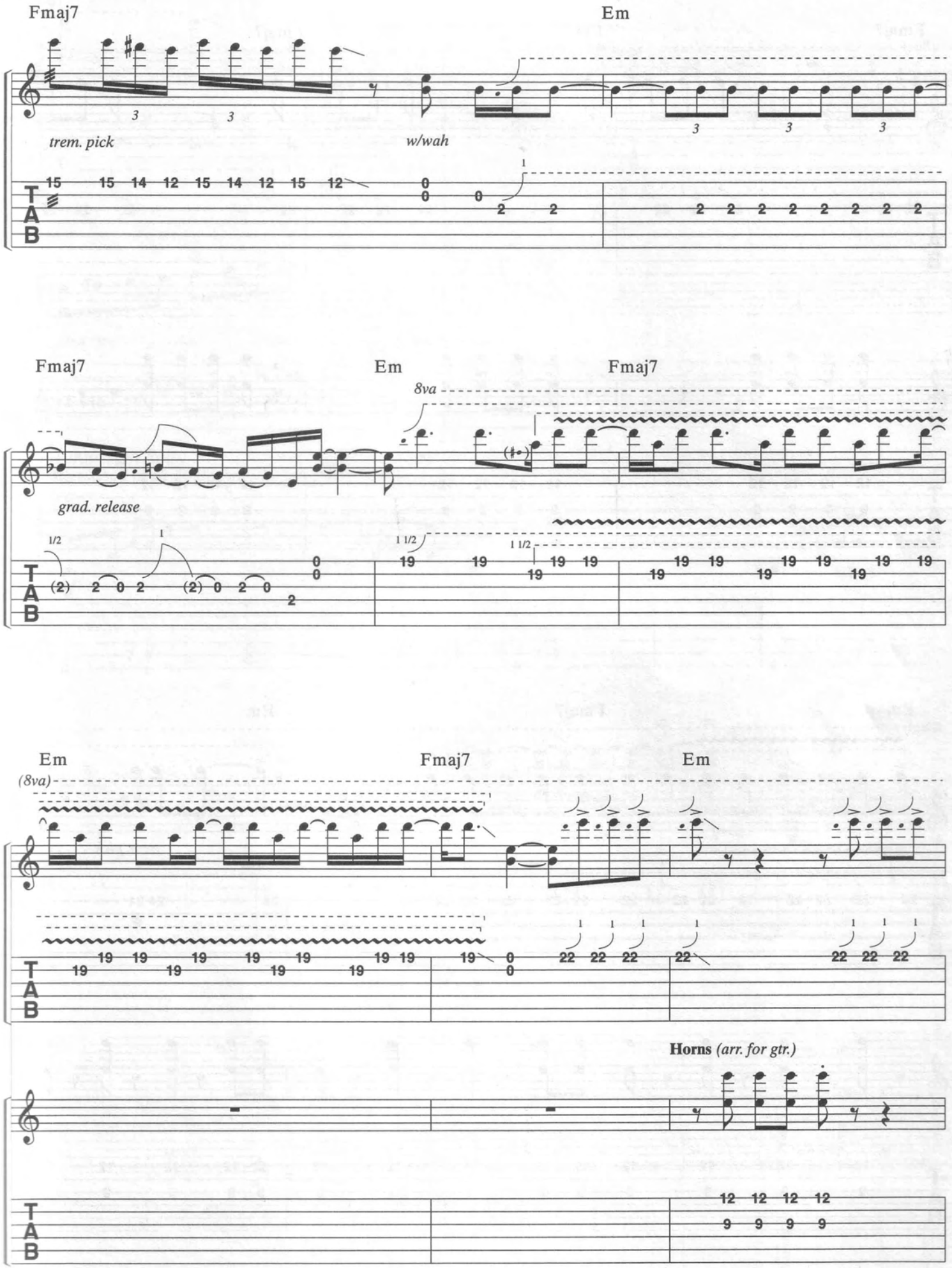
D.S. 𝄋 *al Coda*

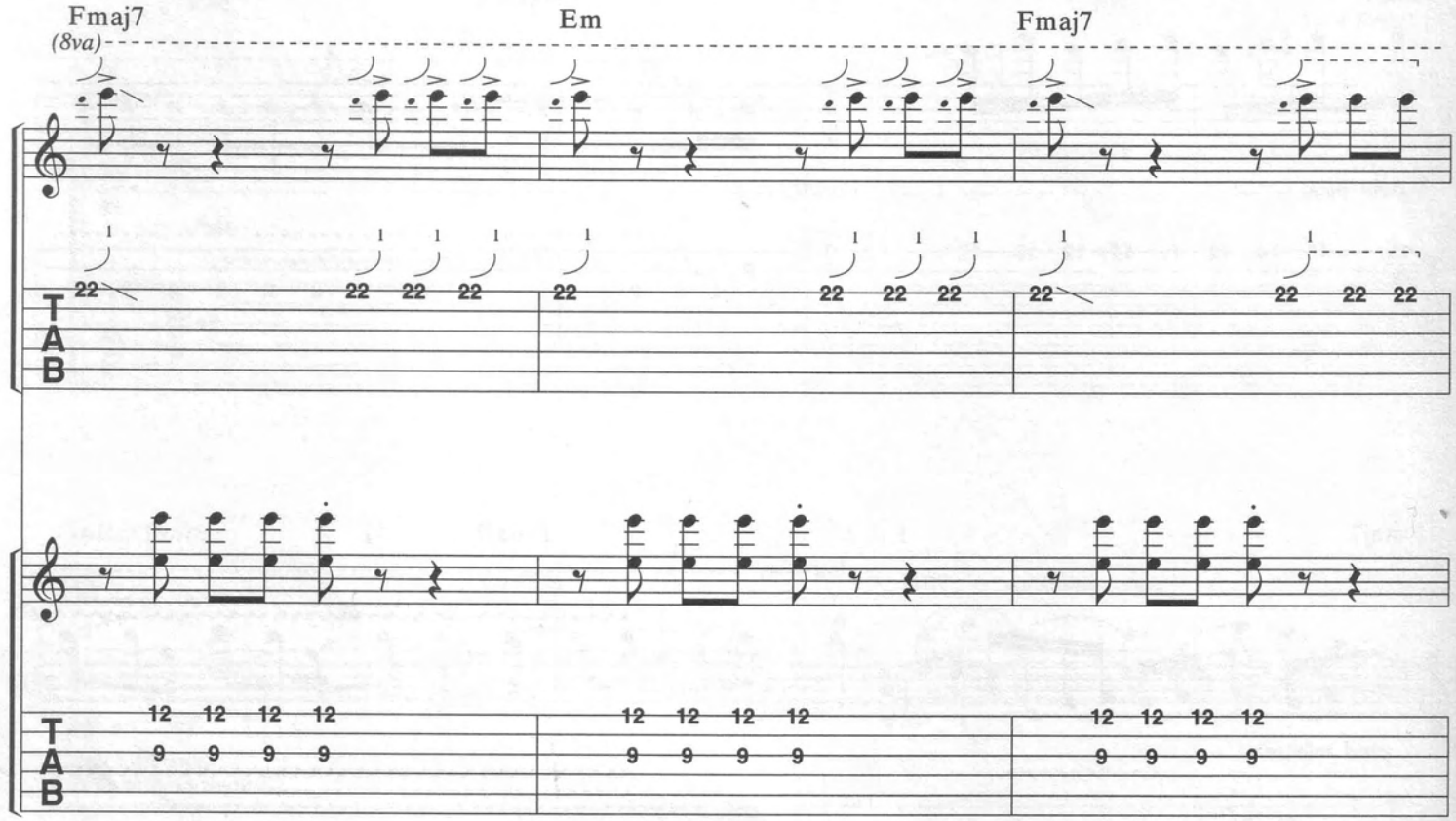
C(9) Bm7 B7(♯5)

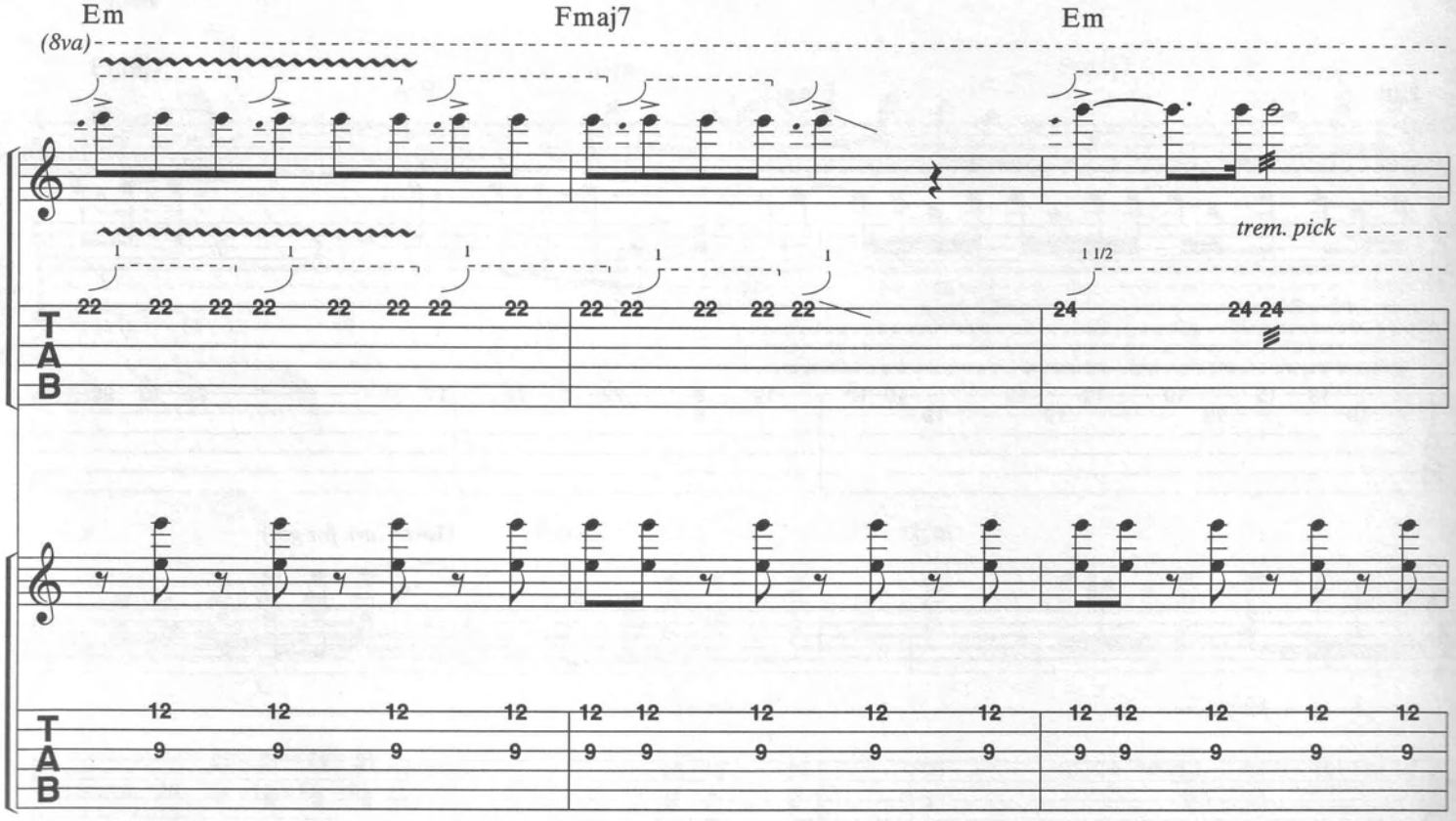
-cen Ya-le-o, Ya-le-o. Ya-

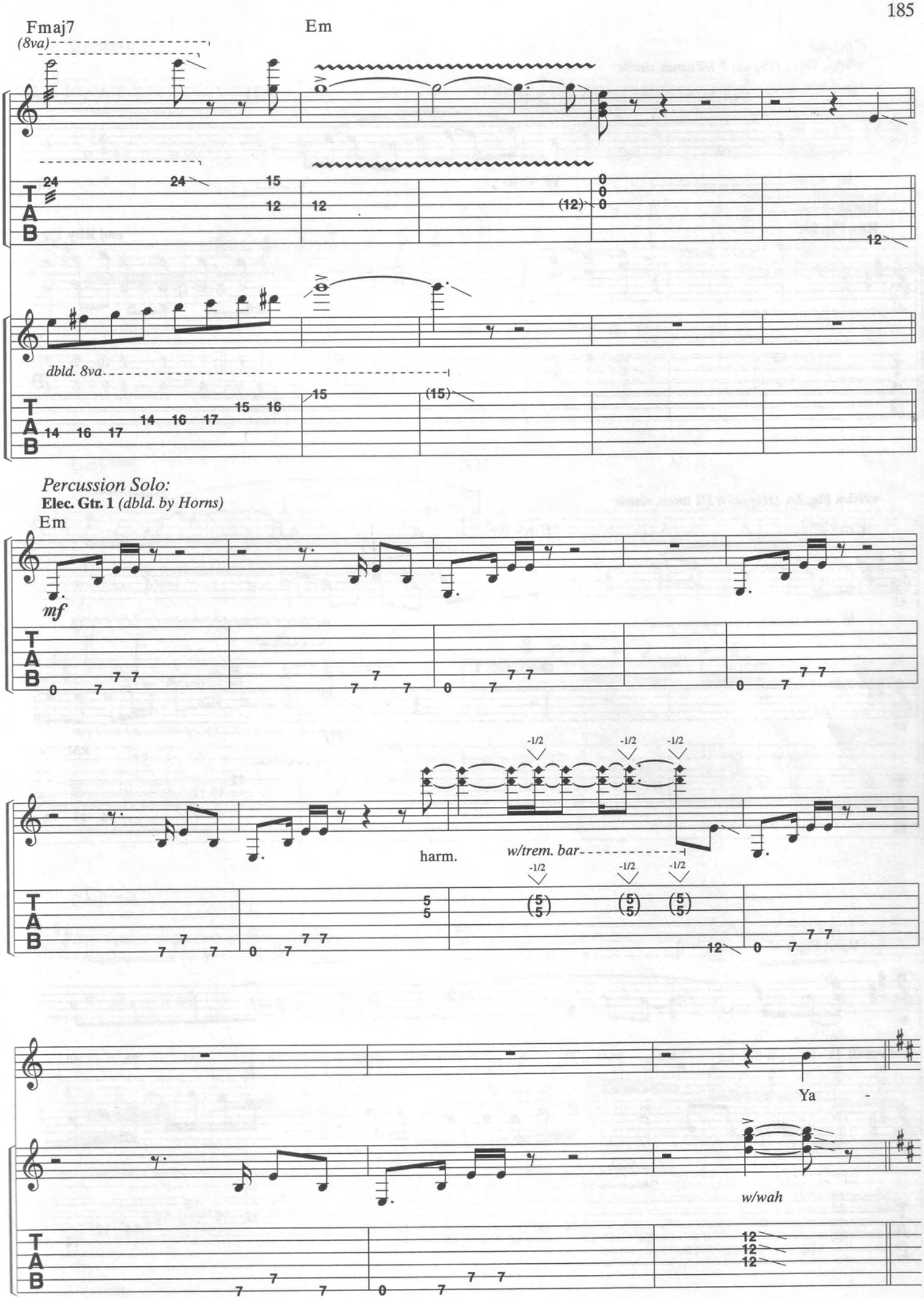
Gtr. 1


Piano Solo:
Em
Fmaj7
Em
Fmaj7
Play 4 times
Coda
A.H.
Guitar Solo:
Em
Fmaj7
Em
Gtr. 1
pp < mf
quick vol. swell
Fmaj7
Em
Fmaj7
Em
Fmaj7
Em
trem. pick
trem. pick


Fmaj7
Em
trem. pick
w/wah
Fmaj7
Em
Fmaj7
8va
grad. release
Em
Fmaj7
Em
(8va)
Horns (arr. for gtr.)

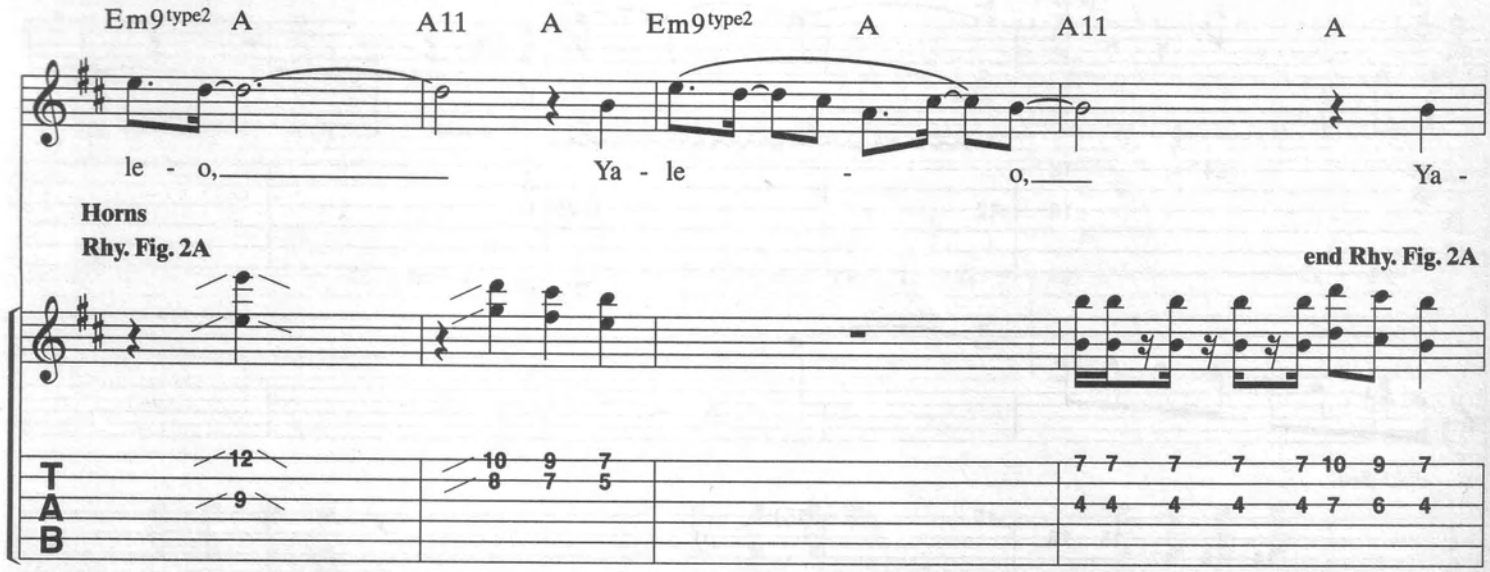

Fmaj7
(8va)
Em
Fmaj7
T
A
B


Em
(8va)
Fmaj7
Em
trem. pick
1 1/2
T
A
B

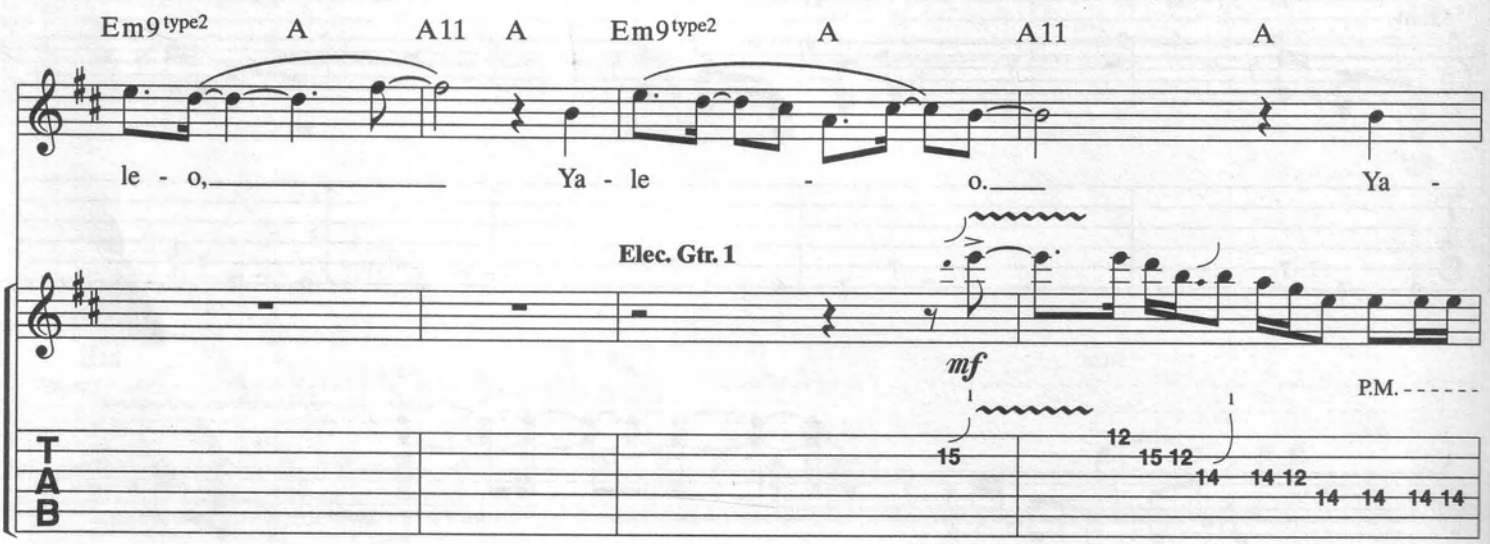

Fmaj7
(8va)
Em
dbld. 8va
Percussion Solo:
Elec. Gtr. 1 (dbld. by Horns)
Em
mf
harm.
w/trem. bar
-1/2
Ya
w/wah

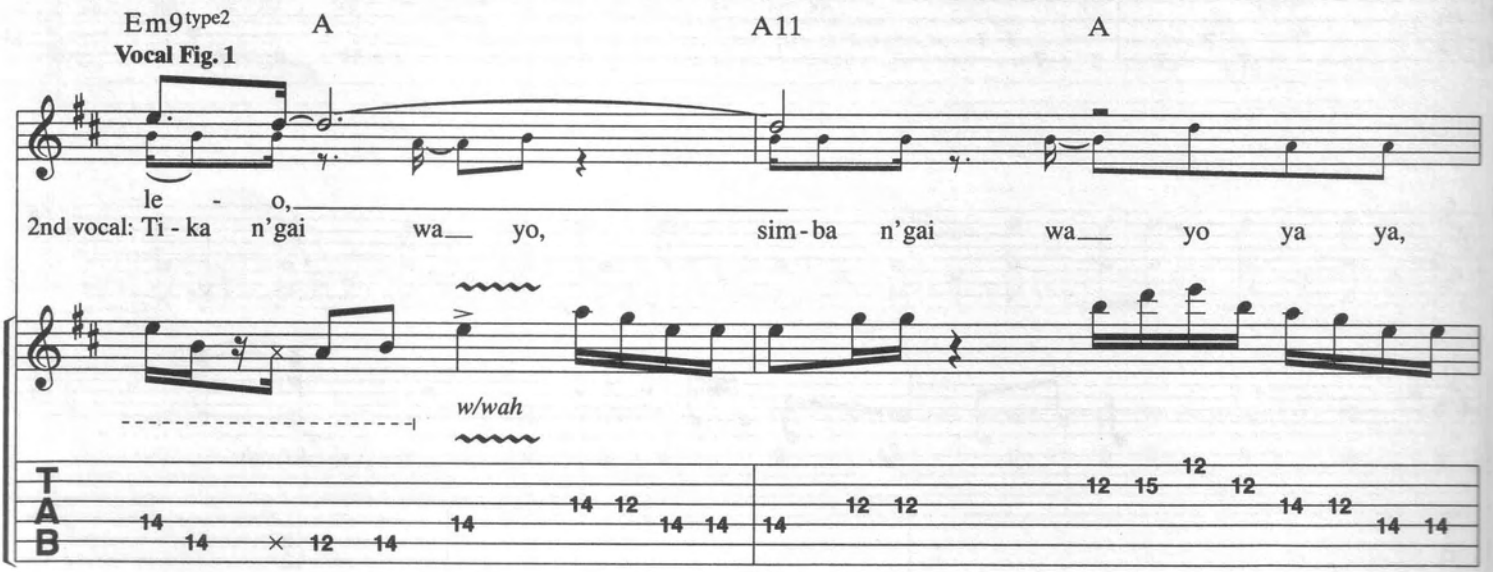
Chorus:

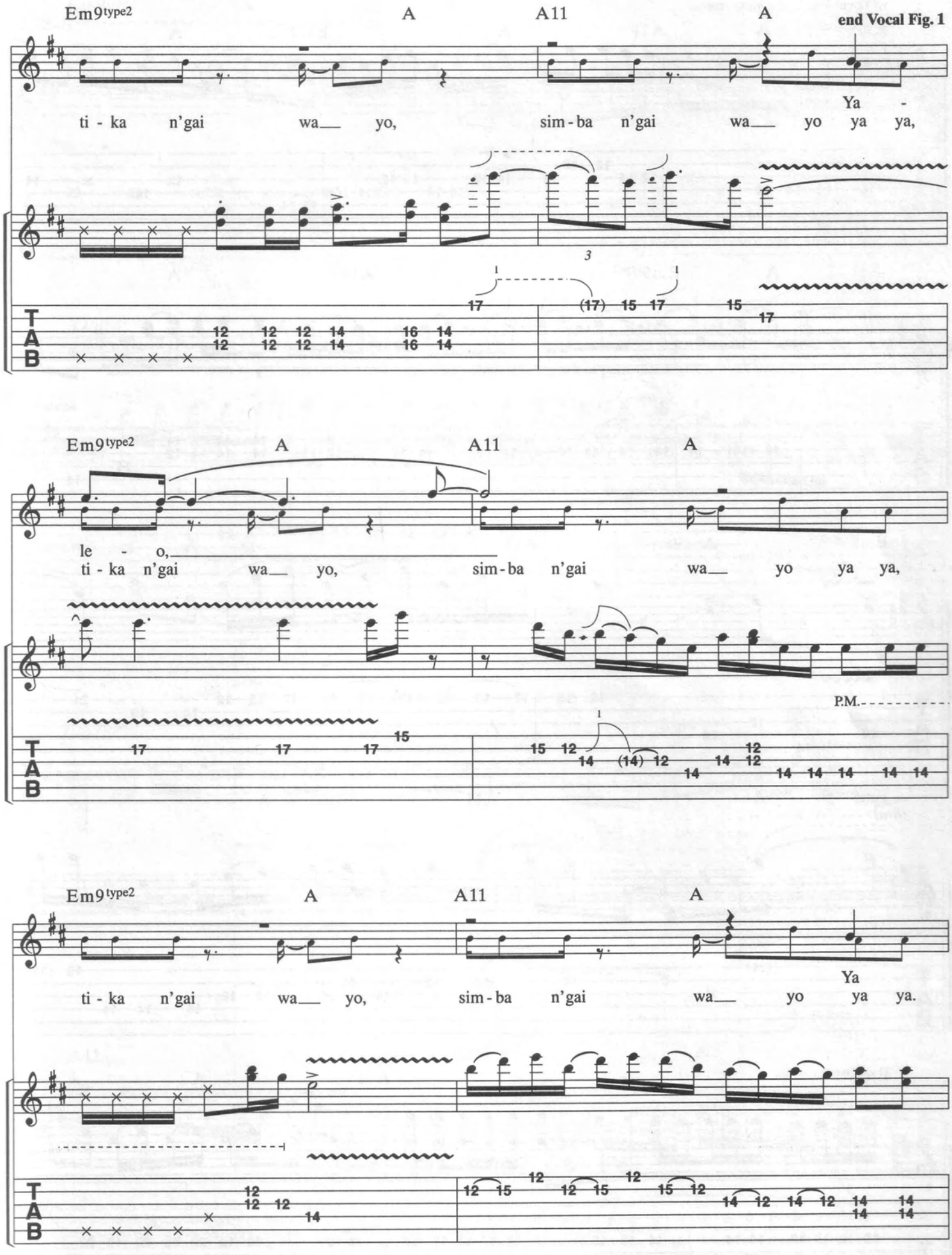
w/Rhy. Fig. 2 *(Piano) 7 1/2 times, simile*



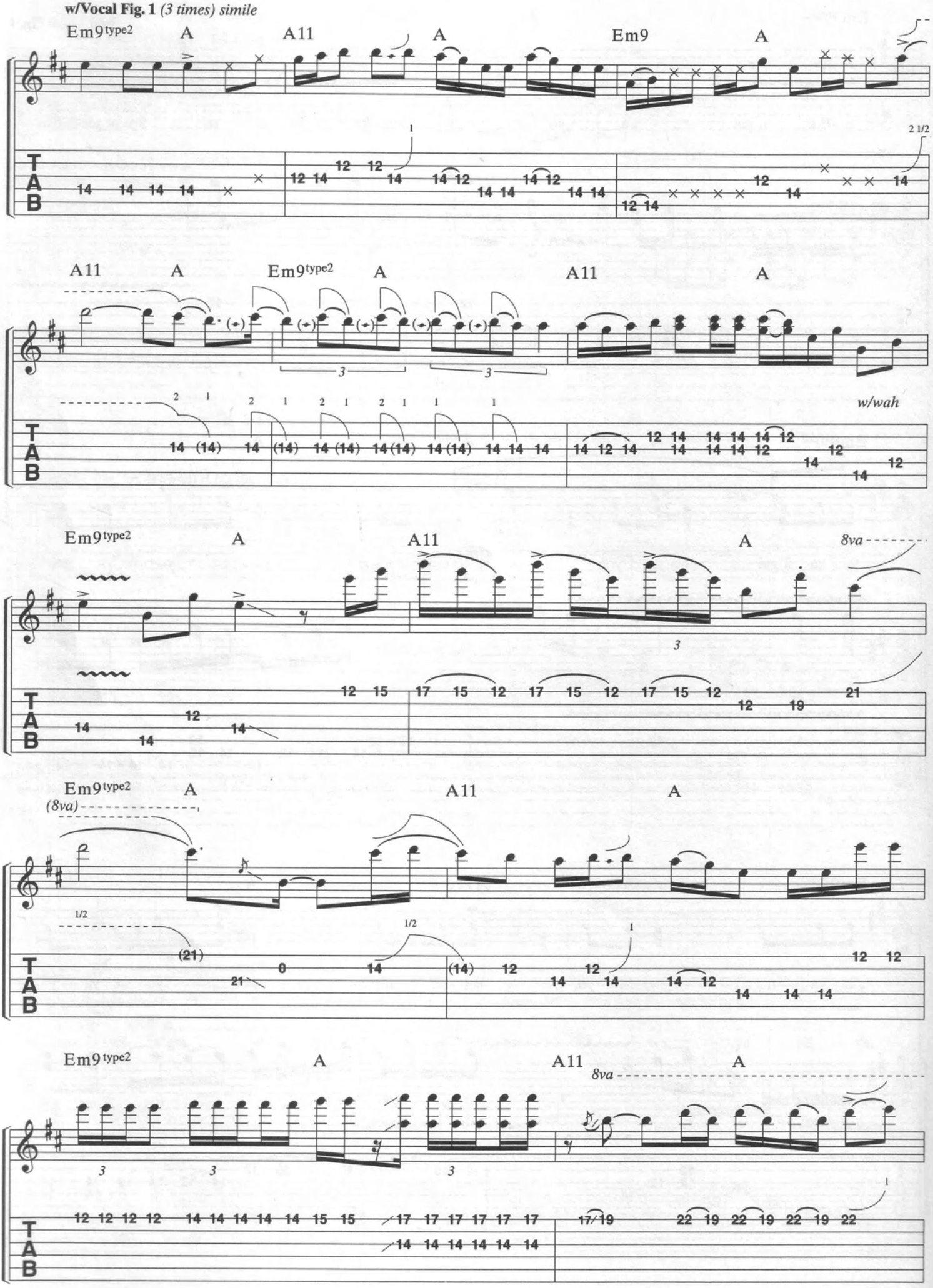
w/Rhy. Fig. 2A *(Horns) 6 1/2 times, simile*

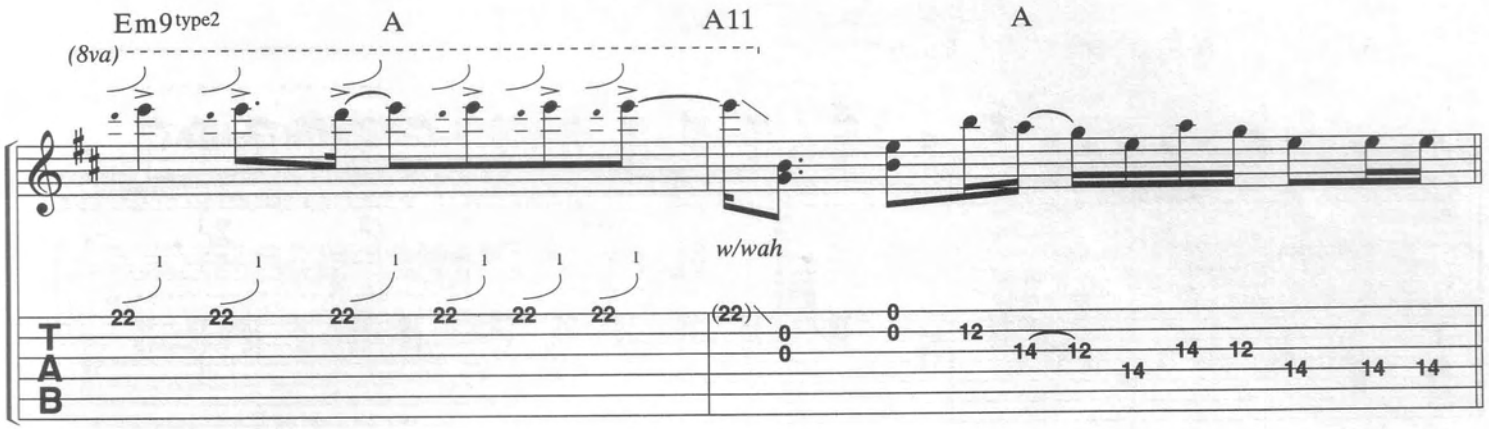




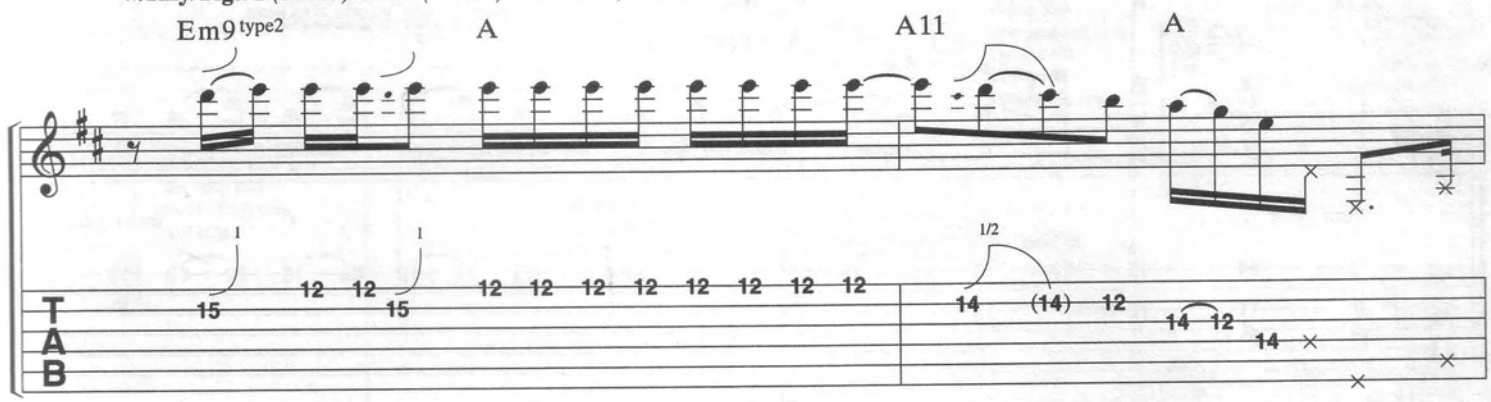

Em9type2
A
A11
A
end Vocal Fig. 1
ti - ka n'gai wa__ yo, sim - ba n'gai wa__ yo ya ya, Ya -
le - o,
ti - ka n'gai wa__ yo, sim - ba n'gai wa__ yo ya ya,
P.M.
ti - ka n'gai wa__ yo, sim - ba n'gai wa__ yo ya ya. Ya
T
A
B

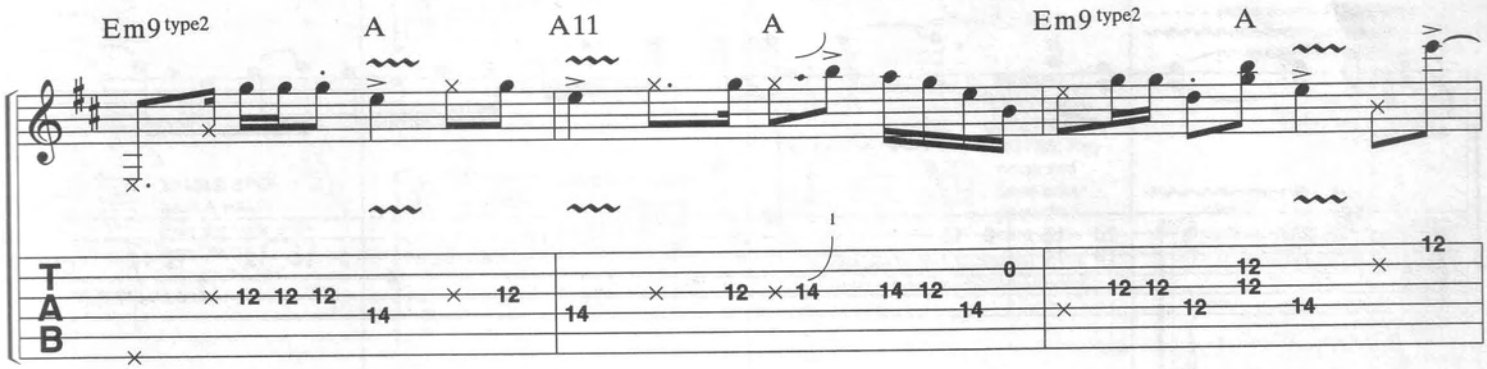
w/Vocal Fig. 1 *(3 times) simile*

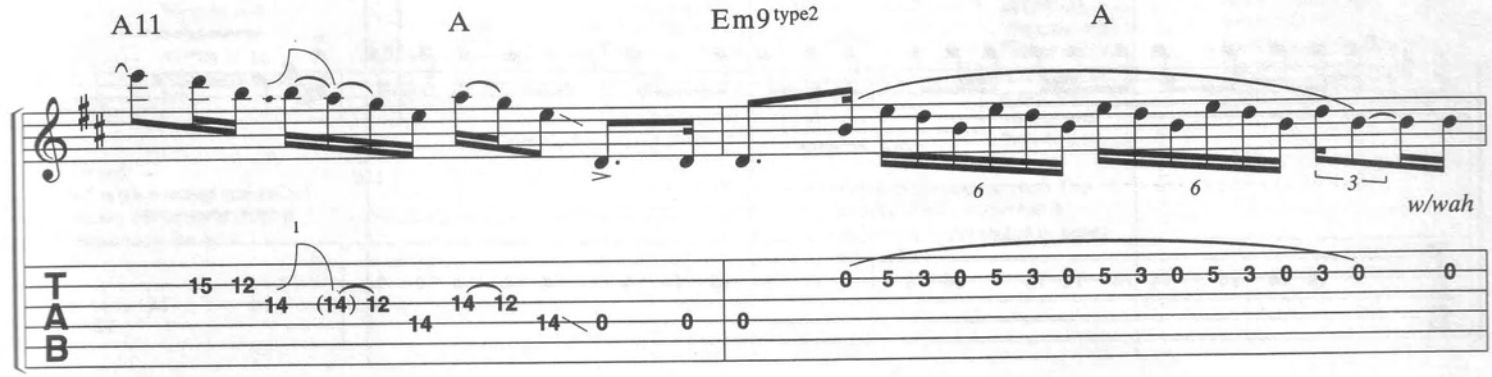


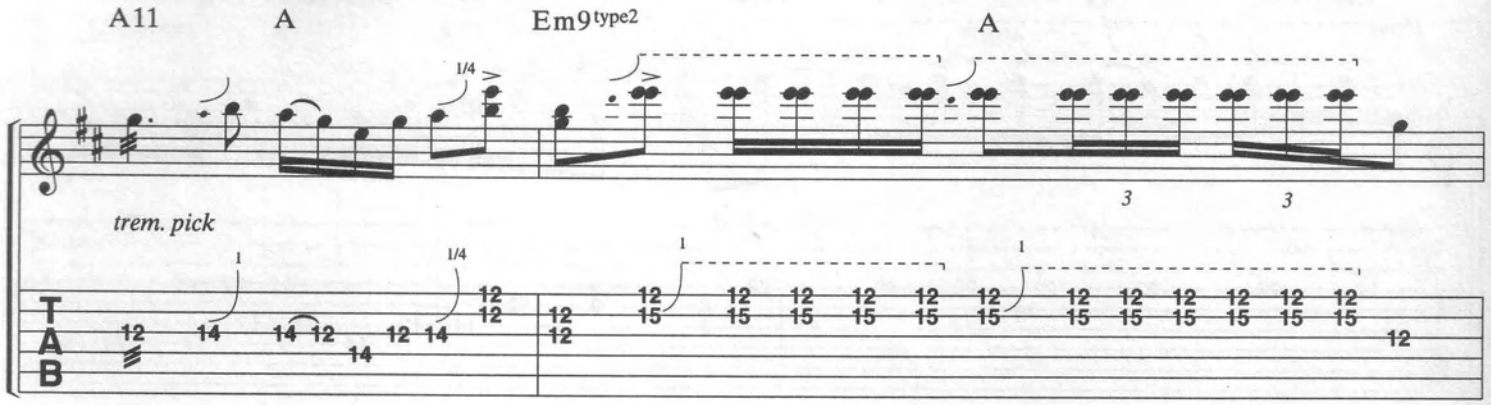


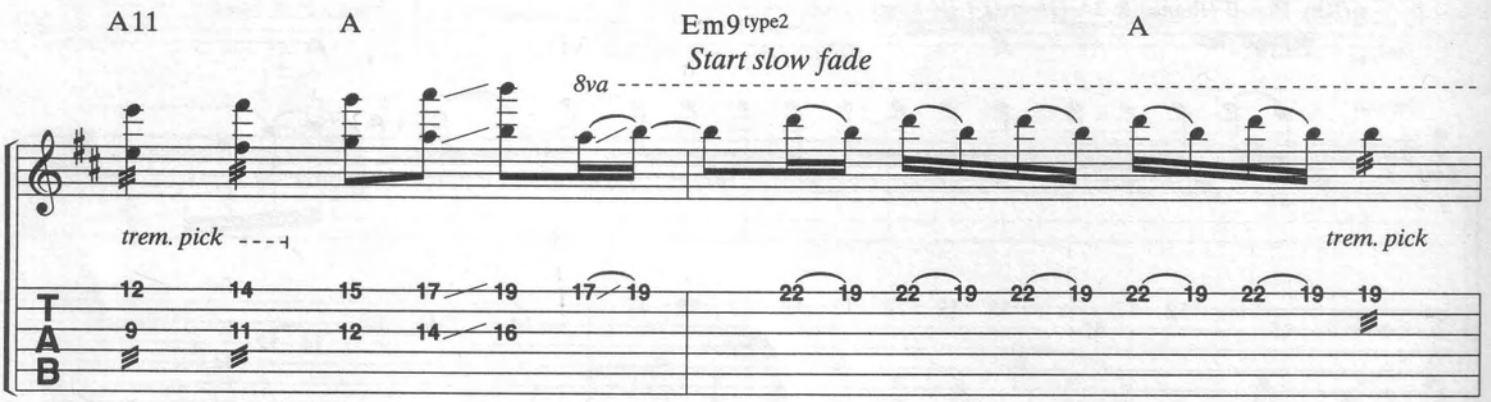
Outro:
w/Rhy. Figs. 2 *(Piano)* **& 2A** *(Horns) 4 1/4 times, simile*

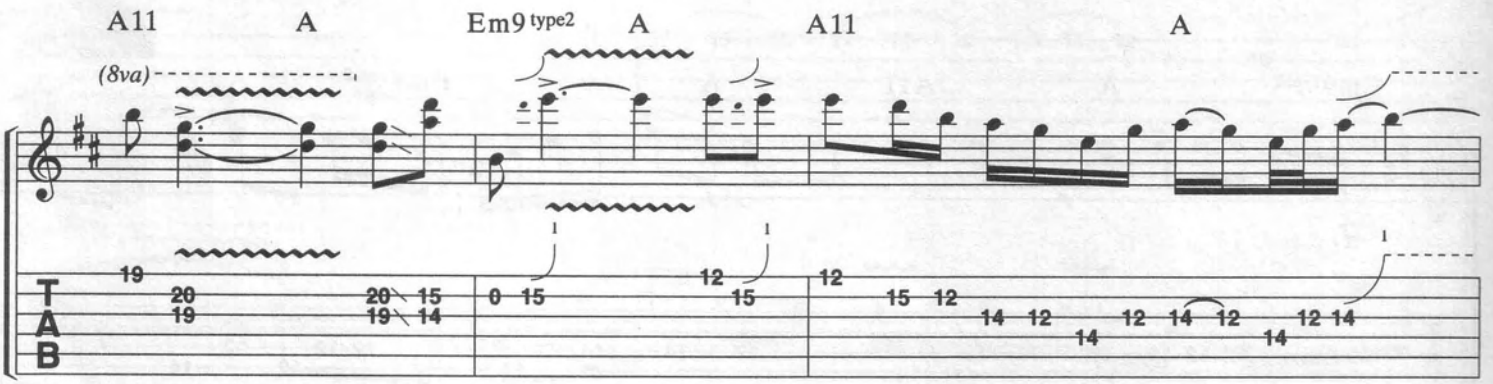


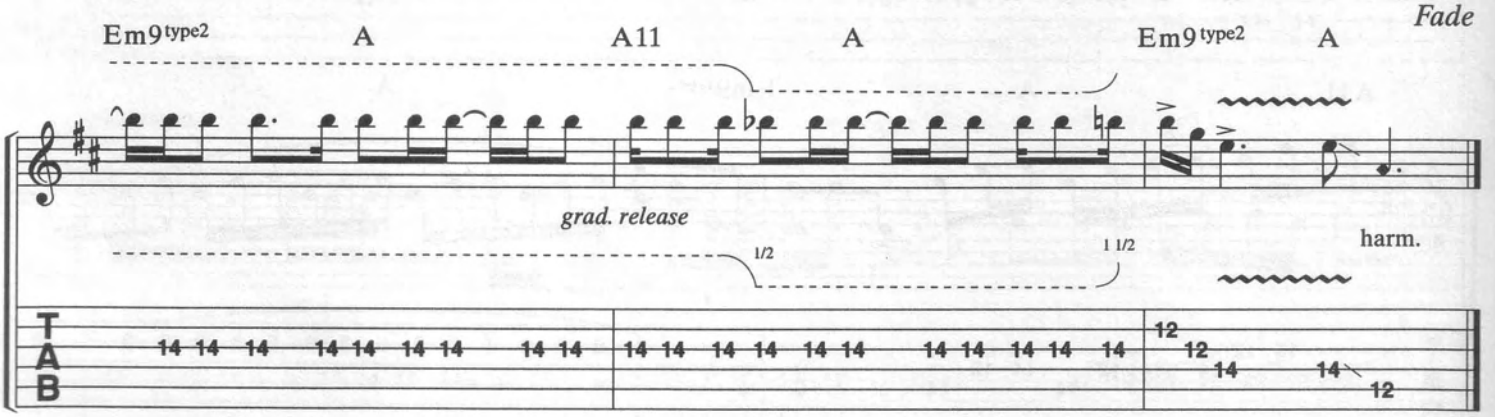





A11
A
Em9 type2
A
1/4
trem. pick
3
3
T
A
B


A11
A
Em9 type2
A
Start slow fade
8va
trem. pick
trem. pick
T
A
B


A11
A
Em9 type2
A
A11
A
(8va)
T
A
B


Em9 type2
A
A11
A
Em9 type2
A
Fade
grad. release
1/2
1 1/2
harm.
T
A
B